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The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XIII

MARCH 1918

Number 6

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THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS, U.S.A.

THE CAMBRIDGE UNIVERSITY PRESS, LONDON AND EDINBURGH
THE MARUZEN-KABUSHIKI KAISHA, TOKYO, OSAKA, KYOTO,
FUJIOKA, SENDAI
THE MISSION BOOK COMPANY, SHANGHAI

THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the co-operation
of the Classical Association of New England and the Classical Association
of the Pacific States

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The Classical Journal is published monthly except in July, August, and September. The subscription price is \$2.50 per year; the price of single copies is 30 cents. Orders for service of less than a half-year will be charged at the single-copy rate. [Postage is prepaid by the publishers on all orders from the United States, Mexico, Cuba, Porto Rico, Panama Canal Zone, Republic of Panama, Hawaiian Islands, Philippine Islands, Guam, Samoan Islands, Shanghai. [Postage is charged extra as follows: For Canada, 15 cents on annual subscriptions (total \$2.65); on single copies 2 cents (total 32 cents). For all other countries in the Postal Union, 24 cents on annual subscriptions (total \$2.74); on single copies 3 cents (total, 33 cents). [Patrons are requested to make all remittances payable to The University of Chicago Press in postal or express money orders or bank drafts.

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For the British Empire: THE CAMBRIDGE UNIVERSITY PRESS, Fetter Lane, London, E.C. 4. Yearly subscriptions, including postage, 11s. 3d. each; single copies, including postage, 1s. 4d. each.

For Japan and Korea: THE MARUZEN-KABUSHIKI-KAISHA, 11 to 16 Nihonbashi Tori Sanchoe, Tokyo, Japan. Yearly subscriptions, including postage, Yen 5.50 each; single copies, including postage, Yen 0.65 each.

For China: THE MISSION BOOK COMPANY, 18 Peking Road, Shanghai. Yearly subscriptions \$2.50; single copies 30 cents, or their equivalents in Chinese money. Postage extra, if mailed direct outside of Shanghai, on yearly subscriptions 24 cents, on single copies 3 cents.

Claims for missing numbers should be made within the month following the regular month of publication. The publishers expect to supply missing numbers free only when losses have been sustained in transit and when the reserve stock will permit. Deliveries are not guaranteed within the war zones of Europe nor in other countries where transportation is disturbed by conditions incident to war.

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Fifty reprints of articles will be furnished gratis to authors. Additional copies, if ordered in advance of publication, will be supplied at cost.

THE CLASSICAL JOURNAL

VOLUME XIII

MARCH 1918

NUMBER 6

Editorial

THE CLASSICS IN TRANSLATION

The making of translations of Greek and Latin authors for the use of the general public has gone on apace in recent years; and now the changed constituency of our schools and colleges and the pressure of newer subjects, along with a rank outcropping of radical educational theory, are persistently causing the question to be raised whether, in school and college, it would not be well to substitute the use of these translations for the old-time study of the authors in the original.

This suggestion is often urged with a considerable degree of plausibility. And it is not a matter that the teacher of the classics can afford to ignore; for it is manifest that even a very limited introduction of the use of translations is likely to undermine the work of classics departments by discouraging the study of the Greek and Latin texts. The school situation differs considerably from the college situation, and the two should be considered separately.

As for the schools, a desperate effort is being made just now to dislodge Latin from its strong place in the curriculum. The reformers covet the time given to this study for the pursuit of the "vital" and "real" subjects which they are trying to crowd into the school course. The substitution of a study of translations in place of the Latin originals would mark a long stride in the direction of their goal; and when a man of Dr. Eliot's standing takes up the

cudgels in favor of such a program it is surely high time that we look to the strength of our defenses.

The reformer commonly takes the position that the student who deals with the original progresses very slowly and covers comparatively little ground; and, while admitting that a little something may be lost in the English translations, he points out that much more ground could be covered through their use, and asserts that the advantage of dealing with the original is so slight that it by no means justifies the long and tedious labor of learning the Latin language in order to reap that advantage.

The implication of this argument is that the one value that may accrue from the study of Latin is the acquisition of a power to appreciate Latin literature in the original. And here the adversary delivers himself into our hands; for he betrays the fact that he knows nothing at all of present-day aims and methods in the teaching of high-school Latin. The argument for Latin does not turn upon any one single value, but upon the *combination of several different values*, e.g., (1) understanding of English, (2) foundation for the study of the Romance languages, (3) disciplinary value, (4) acquaintance with ancient life, (5) first-hand acquaintance with one or more Latin authors. There is perhaps no better way of confounding the reformer than to confront him with this cumulative argument for the study of Latin.

Though we are thus not called upon to demonstrate that the pupil who gives two or four years to Latin gains enough in the way of literary appreciation to justify that expenditure of time, still it may be worth while to consider somewhat carefully what advantages in this particular such a student has over one who uses translations of the Latin authors. The following considerations are suggested.

1. Though less ground is covered, more careful attention is given to what is read, and the impression made is more lasting. It is possible to race over a considerable amount of English text without any adequate return. In the hearing of the writer a clergyman once remarked that when he found himself reading the Bible in a mechanical fashion, he betook himself to a version in a foreign language in order that the effort to arrive at the thought

might serve to fix the ideas in his mind. As to the amount of ground that may be covered even in a short Latin course, it should not be forgotten that the college-entrance requirements are becoming so liberalized that it is quite possible to give almost all students an introduction to the works of several Latin authors.

2. In reading the original there is a closer personal touch with the author. This is true even of the student who does not carry the work very far, and it will be truer still when our procedure in second-year Latin is further perfected. There is large promise of improvement at this point in the cordial reception which seems to be rather generally accorded to the proposal to devote three half-years to "beginning Latin," giving the third half-year to simple *graded* Latin, through the use of which a student may be brought up to a level where he can attack a Latin author with some confidence, and proceed to read that author at a rate of speed calculated to foster interest.

3. There is a peculiar intellectual pleasure arising from the sense of personal discovery which can be gained only through dealing with the original. In other fields, the reformer is willing to admit that intellectual pleasure is a worthy aim in study. He is ready to put into a student's hands a textbook on astronomy, though the pupil may never have any "practical" use for the knowledge to be gained from the book; and he is willing even to escort the student to the observatory, where, with his own eyes, the latter may view the wonders of the heavens through a telescope. If this intellectual pleasure is a worthy aim in itself, why is not the same true of the intellectual pleasure to be derived from dealing with a Latin author in the original?

4. Something, at any rate, is lost in an English translation however good. So far as the classic authors are regarded as merely storehouses of statements of fact, it is true that the facts set forth by them can be enumerated in English; but this leaves out of account the *form of expression*, which is a critically important thing and which often cannot be represented in translation. The reformer will retort, perhaps, that few students develop enough power in reading Latin to appreciate such niceties as this; but let us not be hasty in accepting that judgment. Too often it seems

to be based upon a failure to distinguish between (1) the appreciation of the student as he reads, and (2) the student's power to reflect his appreciation in making a rendering into English.

These are two very different things. The art of translation is one of the most difficult, and it is not to be expected that an immature student will prove an adept in this exercise. His rendering is very apt to be more or less impromptu, and very often the translation test is applied primarily in order to find out whether the syntax of a passage is understood. In taking the English produced under these circumstances as a test of the pupil's appreciation of the original the critic is going far afield.

In at least the four ways above indicated the student who can read his classics in the original has an advantage. But, as previously pointed out, the case for the study of Latin rests only in part upon this cultural argument. The values arising from the study of Latin are various, and the case for Latin rests upon them all, forming thus a *cumulative* argument which the adversary will find it hard to discredit.

With the college situation the reformer is not at present much concerned. His attack is centered upon our citadel, namely Latin in the schools; and if he is successful in carrying the works at that point, he has very good reason to suppose that within a short time the study of Latin generally will fall off to a point where it will little interfere with his ideals and plans for the work of the schools and colleges.

So far as the colleges are concerned, the proposal to study the classics in translation often originates with a friend of the classics or even with the professor of Greek himself. The proposal naturally concerns Greek much more nearly than Latin. A thorough understanding of various literary forms must be based upon a knowledge of Greek literature; and since so few students can or will study Greek in the original, it is plausibly argued that the knowledge of literary form must be brought to the many indirectly, if at all. Hence the call for a course in English translations of Greek authors.

If, in response to this call, courses in translations of Greek authors are to be set up, there are two considerations that should not be overlooked. In the first place, it is no easy task to conduct

courses of this sort successfully; something more is required than to supervise the student's reading. The instructor must be a man steeped in his subject and able to pass along some of the divine fire through the force of his personality; and unfortunately there are not many such. In the second place, there is the ever-present danger that courses of this sort will undermine what still remains of the study of Greek authors in the original, and that the Greek instructor will haply find himself virtually a small wheel in the department of English.

Unless the work can be conducted upon a high plane of success, it were better not attempted at all. Undergraduates are keen observers; and though they may flock to the support of a course that seems to offer "easy credit" (mathematics without a knowledge of mathematics, Greek without a knowledge of the original, etc.), still they are pitiless in assigning to the proper category a course that does not serve a real purpose. To minimize the danger of undermining the regular work in Greek, special care should be given to the kind of translations used. For courses of this kind, it is the spirit rather than the letter that needs translation; and it is sometimes possible to find a paraphrase that would serve the purpose better than a more literal rendering, at the same time leaving something to be worked out by the students able and willing to cope with the original. Such, for example, is Frere's rendering of several of the plays of Aristophanes.

For college courses based on the translation of Latin authors there is less demand and less justification, partly because Latin literature is in such a degree imitative. Certainly such courses should not be set up without most careful previous consideration of their possible prejudicial influence upon the position of the Latin language in the curriculum of school and college.

H. C. N.

PROGRAM OF THE FOURTEENTH ANNUAL MEETING OF THE
CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH,
TO BE HELD AT OMAHA, NEBRASKA, APRIL 4, 5, AND 6, 1918

PRELIMINARY ANNOUNCEMENT

[The final copy of the program will be mailed to each member of the Association well in advance of the meeting.]

THURSDAY, 2:00 P.M.

1. GROVE E. BARBER, University of Nebraska, Lincoln, Nebraska: "Ancient and Modern World Dominion."
2. OLIVIA POUND, Lincoln High School, Omaha, Nebraska: "High-School Latin and the Newly Formulated Aims of Secondary Education."
3. CHARLES O. DENNY, Drake University, Des Moines, Iowa: "The Material for Second-Year Latin."
4. S. E. STOUT, Indiana University, Bloomington, Indiana: "Training Soldiers for the Roman Legion."
5. R. H. TUKEY, William Jewell College, Liberty, Missouri: "The Earmarks of a Chthonian."
6. J. C. MORGAN, York College, York, Nebraska: "Fair Play for Latin."

THURSDAY, 8:00 P.M.

7. G. C. SCOGGIN, University of Missouri, Columbia, Missouri: "Stephen Sewall, Colonial Scholar."
8. CHARLES N. SMILEY, Grinnell College, Grinnell, Iowa: "Humanism and Democracy." (President's address.)

The President's address will be followed by two informal gatherings at which the relation of the Association to the war will be discussed.

FRIDAY, 9:00 A.M.

9. HENRY W. PRESCOTT, University of Chicago, Chicago, Illinois: "An Appreciation of Plautus' *Mostellaria*."
10. W. E. JOHNSON, Lane Technical High School, Chicago, Illinois: "A Neglected Asset."
11. T. JENNIE GREEN, Kirksville State Normal School, Kirksville, Missouri: "A Systematic Study of English Derivatives in Connection with Latin in the High Schools."
12. A. T. WALKER, University of Kansas, Lawrence, Kansas: "Some Facts of Latin Word Order."
13. R. D. ELLIOTT, University of South Dakota, Vermilion, South Dakota: "Transitions and Their Classifications."
14. C. H. WELLER, University of Iowa, Iowa City, Iowa: "A Day in Delphi." (Illustrated.)

At 12:00 o'clock a luncheon will be given to the members of the Classical Association in the lunchroom of the Central High School, by some patrons of the school.

FRIDAY, 2:00 P.M.

A Latin Play, *Roma non delenda est*, written by SUSAN PAXSON, and presented under her direction by the students of the Central High School of Omaha. (The play is to be published by Ginn & Co.)

After the play, the members of the Association will be introduced to the various institutions and industries of Omaha through the courtesy of the students of the Central High School, who will furnish automobiles for a ride over the city.

FRIDAY, 8:00 P.M.

15. FRED B. R. HELLEMS, University of Colorado, Boulder, Colorado: "Sappho the Saint, or Sappho the Sinner."
16. BENJAMIN L. D'OOGHE, Michigan State Normal College, Ypsilanti, Michigan: "Ancient and Modern Warfare." (Illustrated.)

SATURDAY, 9:00 A.M.

Reports of the various committees.

17. F. C. EASTMAN, University of Iowa, Iowa City, Iowa: "Co-operation in Latin Work."
18. M. S. SLAUGHTER, University of Wisconsin, Madison, Wisconsin: "An Experiment in the Study of Style" (Virgil).
19. DANIEL A. PENICK, University of Texas, Austin, Texas: "The Use of the Article in Paul's Epistles and in the Epistle to the Hebrews."
20. MARY LEAL HARKNESS, Sophie Newcomb College, New Orleans, Louisiana: "Conservation of the Classics."
21. JOSIAH B. GAME, Florida State College for Women, Tallahassee, Florida: "Some Experiments with the Translations in a Course of College Grade."

At the close of the session the members of the Association will be the guests of the Chamber of Commerce at a luncheon in the Woodmen of the World Building, at 12:30 o'clock.

SATURDAY, 2:00 P.M.

22. R. J. BONNER, University of Chicago, Chicago, Illinois: "Some Aspects of Athenian Litigation."
23. FRANK H. COWLES, Wabash College, Crawfordsville, Indiana: "Some Aspects of the Verrine Indictment."
24. ARTHUR L. KEITH, Carleton College, Northfield, Minnesota: "A Comparison of Metaphor and Simile in Homer, Virgil and Milton."
25. J. B. PIKE, University of Minnesota, Minneapolis, Minnesota: "The Revival of Latin as the International Language of Science."

26. FRANCIS W. KELSEY, University of Michigan, Ann Arbor, Michigan:
 "Side-Lights on the Study of Virgil." (Illustrated.)

No persons will be assigned to discuss the various papers, but impromptu discussion will be invited from those present, so far as time permits.

Detailed announcements with regard to hotels, reception, and entertainments, together with place of assembly, will be given in the final copy of the program, which will be mailed to each member.

PROGRAM OF THE THIRTEENTH ANNUAL MEETING OF THE
 CLASSICAL ASSOCIATION OF NEW ENGLAND, TO BE HELD
 AT LOOMIS INSTITUTE, WINDSOR, CONNECTICUT, MARCH
 22 AND 23, 1918

The program, so far as at present determined, will be as follows:

Address of Welcome, N. H. BATCHELDER, Headmaster Loomis Institute.

"Archaeological Notes for 1917-1918," PROFESSOR CAROLINE M. GALT,
 Mount Holyoke College.

"Some Observations of the Comparative Standards of Latin and Non-Latin
 Students in the Secondary School," G. M. RODWELL, Loomis Institute.

"Some References to Literature in Plautus and Terence," PROFESSOR CHARLES
 KNAPP, Barnard College, Delegate from the Classical Association of the
 Atlantic States.

"Certain Fundamentals in the Teaching of Secondary Latin," Dr. J. J.
 ROBINSON, The Hotchkiss School.

"Examination of the Views of Mommsen and Niebuhr Regarding the Trust-
 worthiness of the Tradition of the Roman Regal Period," PROFESSOR
 WILLIAM RIDGEWAY, Cambridge University, England.

"By-Products of a Course in Renaissance Latin," PROFESSOR FLORENCE A.
 GRAGG, Smith College.

"Notes on Horace's Epistles," PROFESSOR E. P. MORRIS, Yale University.

"*In Memoriam*: John Williams White," PROFESSOR W. F. HARRIS, Cambridge,
 Mass.

"The Present and Future of Greek in New England Secondary Schools,"
 PROFESSOR H. D. BRACKETT, Clark College.

"Report of the Latin Examinations of the College Entrance Examination
 Board," PROFESSOR N. G. MCCREA, Columbia University.

"Pilate's Wife," PROFESSOR R. W. HUSBAND, Dartmouth College.

HORACE AND THACKERAY

BY ELIZABETH NITCHIE
Columbia University, New York City

"We are puppets in the hands of fate, most of us," wrote George Brand Firmin to his son Philip. "So be it! *laudo manentem*, as my delightful old friend and philosopher teaches me—*si celeres quatit pennas*—you know the rest. . . . You have *probam pauperiem sine dote*. . . . But I am like the merchant of my favorite poet: I still hope—ay, at sixty-three!—to mend my shattered ships, *indocilis pauperiem pati*." That Thackeray is expressing in these words his own poetic preference we have every reason to believe. We have evidence of it in a passage in *The Book of Snobs*, where the author, speaking more *in propria persona*, calls Horace "my favorite poet." But the large number of Horatian quotations to be found in Thackeray's writings, and the remarkable similarity in the thought of the two satirists are the strongest possible proof that Dr. Firmin and Mr. Snob are speaking for Thackeray himself.

When Colonel Newcome returned from India, he asked James Binnie to examine his son Clive in his humanities. The report of the Scot, who was "the best scholar in all India," was to the effect that the boy had "acquired about five-and-twenty guineas' worth of classical leetereature—enough, I daresay, to enable him to quote Horace respectably through life, and what more do you want from a young man of his expectations?" It was obviously the correct thing for young men in Clive's station in life to have Horace and the other writers of "classical leetereature" at their tongues' end. J. J., though no scholar himself, admired the young men of the university "who quoted their Greek and their Horace glibly." This familiarity with the classic authors was far more common in Thackeray's time and the times of which he wrote than in ours. Even Rawdon Crawley, whose only textbook was the *Racing Calendar*, was willing to part from his boy if he could be made a scholar, for he had "that decent and honest reverence for

classical learning which all English gentlemen feel." It is no great wonder, therefore, that Thackeray used Latin freely; but it is worthy of remark that the words of Horace occur more than twice as often as those of all other Latin writers. Of about two hundred Latin quotations gathered from Thackeray's novels, essays, and other writings, one hundred and forty are Horatian. The figures speak for themselves.

It is not my purpose to make any exhaustive list of these passages. Some facts about the distribution of them, however, both in Horace and in Thackeray, may be interesting. As might be expected, a large majority of the quotations come from the *Odes*.¹ To Thackeray "every other line was as familiar as a proverb,"² for he uses and adapts phrases with an ease and facility which nothing but close intimacy could produce. The same mastery of the *Satires* and *Epistles* was also his, but it was the thought of these poems, rather than the phraseology, which he adopted.

The quotations are scattered widely through practically everything which Thackeray wrote. The novels, especially *The Virginians*, *The Newcomes*, *The Adventures of Philip*, and *Pendennis*, contain the most; *Henry Esmond* has surprisingly few. It does not seem so strange that *Vanity Fair* is near the bottom of the list, for in that story there is almost no one with a university education except the second Sir Pitt, who "never advanced any sentiment or opinion which was not perfectly trite and stale, and supported by a Latin quotation." We are mercifully spared most of the trite and stale remarks, and so lose the Latin quotations as well. Latin would surely sound incongruous from the lips of Becky, whose aversion to the English dictionary is well known, or of Amelia, Rawdon Crawley, or Jos Sedley, or even of clever but modest Dobbin. Neither would we expect Jeames Yellowplush to express himself in the words of a man who lived eighteen hundred years before him—though it must not be forgotten that George de Barnwell, when a grocer's clerk, quoted Latin and read Greek!

But when we are spending our days with Arthur Pendennis and his university or literary friends, with Clive Newcome, whose

¹ One hundred and four out of one hundred and forty.

² Mackail: *Latin Literature*, p. 112.

knowledge of Horace has already been mentioned, with Philip Firmin, or the elder of the two Virginians, we are living with men to whom the classical authors were a favorite and familiar vehicle of thought. This does not mean that the use of Latin is confined to the dialogue. The major portion of it is found elsewhere. But Thackeray, with true artistic instinct, refrains, not only from making his characters talk in a tongue unknown to them, but from giving them a setting which would be unsuitable. The very fact that in his *Novels by Eminent Hands* he makes the grocer quote Latin and Greek, shows that he feels the incongruity in the books which he is satirizing.

Thackeray was not writing with his Horace open beside him, nor did he need to turn to his bookshelves and take down his copy of the *Odes* or the *Epistles* every time he wished to use a quotation. The Latin words, exactly as Horace used or adapted them, in translation or in paraphrase, form an integral part of the thought and expression of a sentence. Often they are misquoted, often the sense is intentionally altered; but this only makes the use of them more interesting, and shows more clearly that the Horatian ideas and phrases were not mere learned additions to Thackeray's writing, but were a part of the structure of his thinking.

The passage that evidently made the strongest impression upon him is the familiar one in the first ode of the third book:

sed Timor et Minae
scandunt eodem, quo dominus, neque
decedit aerata triremi et
post equitem sedet atra Cura.

There are at least half a score of references to this, and the variety of ways in which the lines are used is indicative of Thackeray's method of incorporating Horace into his work. Sometimes it is not more than a mere use of the words *atra cura* or "black care," as in *The Adventures of Philip*, "Ah, *atra cura*! can't you leave the poor thing a little quiet?" Sometimes it is a paraphrase turned to fit the context, as in *The Newcomes*, "Jack sits alone, with his sword dropped to the ground, or only *atra cura* on the crupper behind him"; or "Black Care sits behind all sorts of horses, and gives a trinkgeld to postilions all over the map"; or again, "So

Clive Newcome went to fine dinners, and sat silent over them; rode fine horses, and black Care jumped up behind the moody horseman." Even Mr. Smirke had "a private care watching at his bedside, and sitting behind him on his pony." Other passages in *Pendennis* are hardly more than reminiscences of the Horatian lines, such as, "He struggled up the highest stairs of the Panorama; but when he had arrived, panting, at the height of the eminence, Care had come up with him, and was bearing him company." Or there is a sentence in which the significance of the lines is lost, and only the picture remains: "He jumped into the black brougham, and sate like a little black Care behind the black coachman." And finally, in *Rebecca and Rowena*, Wamba sings a song entitled *Atra Cura*.

Before I lost my five poor wits,
I mind me of a Romish clerk
Who sang how Care, the phantom dark,
Beside the belted horseman sits.
Methought I saw the grisly sprite
Jump up but now behind my Knight.

And though he gallop as he may,
I mark that cursed monster black
Still sits behind his honour's back,
Tight squeezing of his heart away.
Like two black Templars sit they there
Beside one crupper, Knight and Care.

No knight am I with pennoned spear,
To prance upon a bold destrere:
I would not have black Care prevail
Upon my long-eared charger's tail.
For lo, I am a witless fool,
And laugh at Grief, and ride a mule.

Horace's picture of *Fortuna*¹ is a favorite one in the novels. Beatrix "was *saevo laeta negotio*, like that fickle goddess Horace describes." Henry Esmond, abandoned in prison by his mistress, felt that "his cruel goddess had shaken her wings and fled and left him alone and friendless, but *virtute sua*." We have already noted what Dr. Firmin says on the subject. Clive Newcome, when the

¹ *Od.* iii. 29. 49-56.

financial crash came, encouraged his father by quoting the lines; and Pen, with his memory of his Horace somewhat obscured by his visions of literary fame, said to himself, "If Fortune favors me, I laud her; if she frowns, I resign her."

The headings of Thackeray's chapters are frequently quotations from Latin authors. In *The Newcomes*, for example, we find "Rosa quo locorum sera moretur." There are several other references to this ode,¹ as the sentence in the *Roundabout Papers*, "On Some Late Great Victories," "Neque me myrtus dedecet, looking cosily down from the arbor where I sit under the arched vine." But the passage of greatest interest is one in the *Memorials of Gormandizing*:

Let us calmly then consider what enjoyment may be had for those five francs; how, by economy on one day, we may venture upon luxury the next; how, by a little forethought and care, we may be happy on all days. Who knew and studied this cheap philosophy of life better than old Horace above quoted? Sometimes (when in luck) he chirruped over cups that were fit for an archbishop's supper;² sometimes he philosophized over his own *ordinaire* at his own farm. How affecting is the last ode of the first book:

TO HIS SERVING BOY

Persicos odi,
Puer, apparatus;
Displicent nexae
Philyra coronae
Mitte sectari
Rosa quo locorum
Sera moretur.

Simplici myrto
Nihil allabores,
Sedulus, curo:
Neque te ministrum
Dedecet myrtus,
Neque me sub arcta
Vite bibentem.

AD MINISTRAM

Dear Lucy, you know what my wish is—
I hate all your Frenchified fuss:
Your silly entrées and made dishes
Were never intended for us.
No footman in lace and in ruffles
Need dangle behind my arm-chair;
And never mind seeking for truffles
Although they be ever so rare.
But a plain leg of mutton, my Lucy,
I prithee get ready at three:
Have it smoking, and tender, and juicy,
And what better meat can there be?
And when it has feasted the master,
'Twill amply suffice for the maid;
Meanwhile I will smoke my canaster,
And tipple my ale in the shade.

Not that this is the truth entirely and forever. Horatius Flaccus was too wise to dislike a good thing; but it is possible that the Persian apparatus was on that day beyond his means, and so he contented himself with humble fare.

There is one other versified imitation of Horace which may be quoted here. It occurs in *A Pictorial Rhapsody*.

¹ *Od.* i. 38.

² *Od.* ii. 14. 28.

Be not afraid, madam—never, never will I peach; but sing, in the words of a poet who is occasionally quoted in the House of Commons—

est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
volgarit arcanæ, sub isdem
sit trabibus fragilemque mecum
solvat phaselum—

which may be interpreted (with a slight alteration of the name of Ceres for that of a much more agreeable goddess)—

Be happy and thy counsel keep,
'Tis thus the bard advises thee;
Remember that the silent lip
In silence shall rewarded be.
And fly the wretch who dares to strip
Love of its sacred mystery.
My loyal legs I would not stretch
Beneath the same mahogany;
Nor trust myself in Chelsea reach
In punt or skiff, with such as he.
The villain who would kiss and peach,
I hold him for mine enemy!

It is evident from these quotations that Thackeray can adapt Horace to his own uses with ease and cleverness. Some of the briefer paraphrases show the same power. Take, for instance, a sentence from the *Roundabout Papers*, "On Some Late Great Victories": "Opposite the *nympham discentem* there was a capering and acute-eared young satirist of a crossing-sweeper."¹ Or this from *The Newcomes*: "There is more than one woman we see in society smiling about from house to house, pleasant and sentimental and *formosa superne* enough; but I fancy a fish's tail is flapping under her fine flounces, and a forked fin at the end of it!"² In the following from the same novel, Thackeray is pointing a moral in his favorite personal way:

Miss Hopkins, you have been a coquette since you were a year old; when you could just toddle, you practised your arts upon other children in the square, poor little lambkins sporting among the daisies; and *nunc in ovilia, mox in reluctantes dracones*, proceeding from the lambs to the reluctant dragoons, you tried your arts upon Captain Paget Tomkins, who behaved so ill, and went to India without—without making those proposals which, of course, you never expected.³

The foundation of Thackeray's satirical method as well as that of Horace is to be found in the famous lines to which the

¹ Cf. *Od.* ii. 19. 3, 4.

² Cf. *Ars Poet.* iii. 4.

³ Cf. *Od.* iv. 4. 11.

English satirist makes reference almost as frequently as to *Atra Cura*:

quid rides? mutato nomine de te
fabula narratur.¹

In spite of the centuries that came between them, they lived in societies similar in many respects. When Pendennis saw Harry Foker after the death of Harry's father, and beheld in him the heir of "Foker's Entire" squandering his patrimony in Messrs. Gimcracks' jewelry shop, "he thought of the heir in Horace pouring forth the gathered wine of his father's vats: and that human nature is pretty much the same in Regent Street as in the Via Sacra." Horace and Thackeray looked out upon a world actuated by the same ambition, the same avarice, the same vulgar assumption and envy, the same "philoprogenitiveness." They were both genial satirists, not cynics, filled with love and pity for their fellow-men and an intense desire to set them right. Horace smiled gently at this foolish, mad world, as if to say, "I am doing my best to point out to people their follies; if they do not listen, so much the worse for them; I cannot help it." Thackeray gazed at it with pity in his heart, and, with no smiling tolerance, endeavored by the keen lash of his words to rouse men and women to a realization of their folly. In spite of this difference in attitude, the method by which they attacked the problems was the same. In the fourth satire of the first book, Horace tells how his satirical method was founded on the educational practice of his father:

insuevit pater optimus hoc me,
ut fugerem exemplis vitiorum quaeque notando.
. . . . sic me
formabat puerum dictis et, sive iubebat
ut facerem quid, "habes auctorem, quo facias hoc"
(unum ex iudicibus selectis obiciebat)
sive vetabat, "an hoc inhonestum et inutile factu
necne sit addubites, flagret rumore malo cum
hic atque ille?"
. . . . "rectius hoc est.
hoc faciens vivam melius. sic dulcis amicis
occurram. hoc quidam non belle: numquid ego illi
imprudens olim faciam simile?" haec ego mecum
compressis agito labris; ubi quid datur oti,
inludo chartis.

¹ *Sat. i. 1.* 69, 70.

Thackeray too taught by means of examples. In spite of their marked individuality, Becky Sharpe, Major Pendennis, Sir Francis Clavering, and Barnes Newcome are used as types. In the following words, which were written about Horace's use of personal names in the *Satires*, the pronoun might stand for either of the two authors: "His purpose was general. He was assailing follies, not gibbeting individuals. . . . At the same time he enforces his lessons by anecdotes, and sums up classes in individual names. . . . His purpose was genuinely to illustrate and vivify his moral descriptions, not to give pain or teach the world to sneer."¹ Some of the names indicate by their etymology the characters of their possessors, a very common practice in all satire. So we have Horace's Opimius, Porcius, Novius, Avidienus, and Thackeray's Newcomes, Becky Sharpe, Charles Honeyman, Mr. Bows, Lady Rockminster, and Dr. Portman. Against Nomentanus and Baius we may balance Sir Francis Clavering and Rawdon Crawley. We might even imagine Thackeray adapting the words of Horace's father, and saying in paternal fashion to his readers,

Nonne vides, Sir Francis ut male vivat utque
Rawdon inops? magnum documentum, ne patriam rem
perdere quis velit.

The first Sir Pitt Crawley was certainly

ita sordidus ut se
non umquam servo melius vestiret,

as Miss Sharpe could testify from her very first glimpse of him. Barnes Newcome was one of those whose philosophy of life was summed up in the advice,

rem facias, rem,
si possis, recte, si non, quocumque modo, rem.

Sam Cox, had he lived in Italy, might have expressed himself with regard to his wife's newly inherited fortune in the words,

parvum parva decent: mihi iam non regia Roma,
sed vacuum Tibur placet aut inbelle Tarentum.

The Viscountess Castlewood was a seventeenth-century Lyce. Major Pendennis was as eager for aristocratic acquaintance as the well-known bore, as decided on the merits of a family tree as any of

¹ Wickham's edition of Horace, Vol. II, 10.

the critics in the sixth satire of the first book, as fond of the city as Aristius Fuscus or Horace's bailiff; and there is no description that suits him quite so well as that in the *Ars Poetica*,

difficilis, querulus, laudator temporis acti
se puero, castigator censorque minorum.

We can imagine Horace picturing the character of Rebecca Sharpe in a few terse lines, or Thackeray making Nomentanus the hero of a novel. "What stories," asks Thackeray himself, "are new? All types of all characters march through all fables: tremblers and boasters; victims and bullies; dupes and knaves; long-eared Neddies giving themselves leonine airs; Tartuffes wearing virtuous clothing; lovers and their trials, their blindness, their folly and constancy."

Morris, in the Introduction to his edition of the *Satires and Epistles*, says, "Horace played his part in society, as Thackeray did, and gathered material for his book of Snobs." Thackeray defines the snob as one who "meanly admires mean things," and says, "The snob, my dear Madam, is the Frog that tries to swell himself to ox size. Let us pelt the silly brute out of his folly." Compare this with

accipe; primum
aedificas, hoc est longos imitaris, ab imo
ad summum totus moduli biped .lis, et idem
corpore maiorem rides Turbonis in armis
spiritum et incessum: qui ridiculus minus illo?
an, quodcumque facit Maecenas, te quoque verum est,
tanto dissimilem et tanto certare minorem?
absentis ranae pullis vituli pede pressis
unus ubi effugit, matri denarrat, ut ingens
belua cognatos eliserit: illa rogare,
quantane? num tantum, sufflans se, magna fuisset?
"maior dimidio." "num tanto?" cum magis atque
se magis inflaret, "non, si te ruperis," inquit,
"par eris." haec a te non multum abludit imago.¹

So we have the dinner-giving snob in the eighth satire of the second book, and the dining-out snob at the end of the seventh satire of the first. We find in Horace illustrations of the three cardinal vices of the Thackerayan snob; of vulgarity in the persons of Nasidienus and the bore, of envy in the attitude of those who criticized Horace

¹ *Sat.* ii. 3. 307-20.

for his friendship with Maecenas, and of assumption in all who, like the bore, tried to climb into places in society too high for them, or, like Tillius, aspired to political fame.

"Mutato nomine," says Horace, "de te fabula narratur." Thackeray constantly breaks into such questions as, "Are we much better than our neighbors? Do we never yield to our peculiar temptation, our pride, or our avarice, or our vanity, or what not?" "My fair young readers, can you recall the time when you, etc.?" Horace might have substituted *me* for *te* in the passage quoted, and have spoken for Thackeray as well. For the delightful thing about both these satirists is the sincerity and frankness with which they admit their own weaknesses and identify themselves with those whom they are castigating. There is nothing of the Pharisee in either nature. "But why hope, why wish for such times?" asks Thackeray in *The Book of Snobs*. "Do I wish all Snobs to perish? Do I wish these Snob papers to determine? Suicidal fool! art not thou, too, a Snob and a brother?" Again, in the *Roundabout Papers*, "On Screens in Dining-Rooms," he says, "*Nuper*—in former days—I too have militated; sometimes, as I now think, unjustly; but always, I vow, without personal rancour. Which of us has not idle words to recall, flippancy to regret? Have you never committed an imprudence? Have you never had a dispute and found out that you were wrong? So much the worse for you. . . . O la belle morale! As I write it I think about one or two little affairs of my own."

Horace too evidently believed in the justice of removing the beam from his own eye first. He puts the description of his faults into the mouth of Damasippus or of Davos, and frankly condemns the self-love which makes a man blind to his own failings.

nunc aliquis dicat mihi, "quid tu?
nullane habes vitia?" immo alia et fortasse minora.
Maenius absentem Novium cum carperet, "heus, tu,"
quidam ait, "ignoras te an ut ignotum dare nobis
verba putas?" "egomet mi ignosco" Maenius inquit.
stultus et improbus hic amor est dignusque notari.
cum tua pervideas oculis mala lippus inunctis
cur in amicorum vitiis tam cernis acutum
quam aut aquila aut serpens Epidaurius? at tibi contra
evenit, inquirant vitia ut tua rursus et illi.¹

¹ Sat. i. 3. 19-28.

Horace places legacy-hunting among the regular professions, and devotes an entire satire¹ to giving the rules for securing a goodly sum upon the death of some rich man. We might imagine that the legacy-hunters in *Vanity Fair* were using this satire as a textbook, or had summoned Teresias from the realms of Proserpina to give them advice, so closely do they follow these rules. "Captes astutus ubique testamenta senum," says Teresias, or "Vivet uter locuples sine gnatis . . . illius esto defensor," and Becky, Rawdon, and the Bute Crawleys, with service and flattery, pursue Miss Crawley, whose "great good quality" was that she "possessed seventy thousand pounds." In fact, Rawdon seldom came to Queen's Crawley except when his aunt paid her annual visit. "Scribet mala carmina vecors," says Ulysses' adviser, "laudato," and "aurem substringe loquaci." So Becky pays Pitt Crawley compliments, admires his speeches, and is "affected even to tears by his discourses." She plays backgammon with the Baronet, reads his law papers, and copies letters for him. When Miss Crawley is ill, Becky and Mrs. Bute, in obedience to the direction, "pelliculam curare iube," nurse her with the most anxious care, and nearly kill her with attentions. Like the heir to whom is given the advice,

qui testamentum tradet tibi cumque legendum,
abnuere . . . memento,

Rawdon, at Becky's dictation, writes, "Leave your property, dear Aunt, as you will. I shall never complain of the way in which you dispose of it. I would have you believe that I love you for yourself, and not for the money's sake." We can readily believe, however, that they would both have glanced to see "quid prima secundo cera velit versu." Mrs. Bute and Rebecca find a "mulier dolosa" in the person of Briggs, and a Firkin in lieu of a "libertus," watching over Miss Crawley, and make haste to "accedere illis sociae." But with all their diligence, the fortune and the baronetcy fall to Pitt and his sickly son; and then they remember the alternative which Teresias suggests,

sicui praeterea validus male filius in re
praeclara sublatus aletur . . . leniter in spem
adrepe officiosus,

¹ *Sat.* ii. 5.

and seek to ingratiate themselves with him. For, as the disappointed heir is advised to make friends with the oldest and feeblest of his co-heirs, Rawdon receives this counsel from his wife, "It is much better that we should be friends with your brother's family than enemies, as those foolish Bute Crawleys are." What pupils could be more diligent than they, and more obedient to the words of their master, "*persta atque obdura*"?

Finally both Thackeray and Horace emphasize the main point in the proper procedure for would-be legatees. "What a dignity it gives an old lady, that balance at the banker's! . . . Your wife is perpetually sending her little testimonies of affection, your little girls work endless worsted baskets, cushions, and footstools for her. What good dinners you have—game every day, Malmsey-Madeira, and no end of fish from London."

sunt qui
frustis et pomis viduas venentur avaras
excipiantque senes, quos in vivaria mittant.¹

Horace and Thackeray were earnest advocates of a life of simplicity. Again and again Horace emphasizes his preference for plain living and the simple enjoyments of his Sabine farm over the luxuries and excesses of a life regulated by wealth and splendor.

cur valle permutem Sabina
divitias operosiores?²

He contrasts a day in Rome, with its vexations, its hurry, its evidences of envy and unhappiness, with a day on his own little estate in the country where he can enjoy his books, his simple supper, and his talks with his friends—talks free from gossip, about "*quod magis ad nos pertinet et nescire malum est*," the nature of happiness, the grounds of friendship, and the true end and aim of life. He sighs for the days of his ancestors, when "*privatus census erat brevis, commune magnum*," and pictures his contentment with a modest lot in life in the lines to Grosphus,

¹ *Epist.* i. 1. 77-79.

² *Od.* iii. 1. 47, 48.

te greges centum Siculaeque circum
 mugiunt vaccae, tibi tollit hinnitum
 apta quadrigis equa, te bis Afro
 murice tinctae
 vestiunt lanae: mihi parva rura et
 spiritum Graiae tenuem Camenae
 Parca non mendax dedit et malignum
 spernere volgus.¹

Many of Thackeray's characters learn, some by bitter experience, the lesson,

bene est cui deus obulit
 parca quod satis est manu.

Sam Cox finds more happiness in poverty than in riches, and Lady Clavering, in the midst of the evidences of wealth in her London house, cries, "Ah, Major Pendennis, I've got money to be sure, and I'm a lady, and people fancy I'm very happy, but I ain't. . . . Many's the day that I sit down to one of my grand dinners with an aching heart, and many a night do I lay awake on my fine bed, a great deal more unhappy than the maid that makes it. For I'm not a happy woman, Major, for all the world says, and envies the Begum her diamonds, and carriages, and the great company that comes to my house." And when Joseph Addison gains wealth and fame as a result of his great poem, "his prosperity being scarce ever interrupted," Henry Esmond says, "But I doubt whether he was not happier in his garret in Haymarket, than ever he was in the splendid palace at Kensington." For this is the man who had said to Esmond a short while before, "There is no hardship in poverty that is not bearable. . . . What matters a little name or a little fortune? There is no fortune that a philosopher cannot endure. . . . 'Tis not poverty that is the hardest to bear, or the least happy lot in life." All of which leads Thackeray to the conclusion that "the great and wealthy are not always to be envied, and that there may be more comfort in a snug parlor, where you are served by a brisk little maid, than in a great, dark, dreary dining-hall, where a funereal major-domo and a couple of stealthy footmen minister to you your mutton chops."

¹ *Od.* ii. 16. 23-40.

With this taste for simplicity and this distrust of the powers of the "Persian apparatus" to create happiness, Horace was not, like Mr. Bickerton, ashamed of his humble origin. He speaks in the most affectionate terms of his freedman father. Nor did that father have any false pride in the education of his son. His ambition was to fit him to occupy a higher station than he himself had been trained to fill. But, as Horace says of him,

nec timuit sibi ne vitio quis verteret, olim
si praeco parvas aut, ut fuit ipse, coactor
mercedes sequeretur.¹

Similarly, although he aspired higher for Clive than to the career of an artist, which he felt was not the calling for a gentleman, Thomas Newcome wrote with honest simplicity to his son, "If you chose to be a weaver, like my grandfather, I should not say you nay."

But wealth and luxury and indulgence are not only a bar to happiness, but an obstacle in the way of the man who has to face the problems of life, especially those arising from a sudden reverse in fortune. "Uterne," asks Horace,

ad casus dubios fidet sibi certius? hic qui
pluribus adsuerit mentem corpusque superbum
an qui contentus parvo metuensque futuri
in pace, ut sapiens, aptarit idonea bello?²

George Osborne realized this too late. "Do you suppose a man of my habits can live on his pay and a hundred a year?" he cried in anger to Dobbin. "I can't change my habits. I *must* have my comforts. I wasn't brought up on porridge, like MacWhirter, or on potatoes, like old O'Dowd." On the other hand, when Thomas Newcome was reduced to absolute beggary, his simple nature, trained in the school of self-denial, could submit with perfect sweetness and contentment to a life among the Poor Brothers of the Hospital of Grey Friars.

With regard to the power of wealth in the eyes of the world, neither Horace nor Thackeray, strong advocates both of content-

¹ *Sat.* i. 6. 86-88.

² *Sat.* ii. 2. 107-11.

ment with humble means, had any delusions. "Tanti quantum habebas es," says the Roman satirist, and in another place,

Est animus tibi, sunt mores et lingua fidesque,
sed quadringentis sex septem milia desunt:
plebs eris.¹

Lady Clavering's character and reputation were so colored by her possession of ten thousand a year that she was "taken up" by the most aristocratic and virtuous of Paris or London society. "It ought to be the boast," says Thackeray, "of our good society that, haughty though it be, naturally jealous of its privileges, and careful who shall be admitted into its circle, yet, if an individual be but rich enough, all barriers are instantly removed, and he or she is welcomed, as from his wealth he merits to be." Pendennis was successful in his suit for the hand of Blanche Amory, till Foker, inheriting his father's fortune, presented his more potent claims; Philip in his poverty was scorned as an aspirant to the heart of Charlotte. In the words of Horace,

scilicet uxorem cum dote fidemque et amicos
et genus et formam regina Pecunia donat
ac bene nummatum decorat Suadela Venusque.²

In Thackeray's contemplation of life the vanity of human wishes seems the most striking of all the facts of existence. To him the careers of most men are spent in a continual struggle after the unattainable, or, if not the unattainable, that which, when attained, brings greater discontent and desire. With Horace he firmly believes that "laetus sorte tua vives sapienter." "Which of us," he asks, "has his desire? or having it, is satisfied?"

Qui fit, Maecenas, ut nemo, quam sibi sortem
seu ratio dederit seu fors obiecerit, illa
contentus vivat, laudat diversa sequentis?³

Vanity Fair is not the only one of the novels in which the characters are "exemplifying the Vanity of this life, and each longing for what he or she cannot get." Clive Newcome pursues fame as an artist; Ethel desires a rich and noble husband; Henry Esmond aspires to the hand of the beautiful Beatrix; Pendennis seeks power

¹ *Epist.* i. 1. 57-59.

² *Epist.* i. 6. 36-38.

³ *Sat.* i. 1. 1-3.

and wealth in an alliance with Blanche Amory. The career of each one is for a while a feverish and useless struggle.

strenua nos exercet inertia: navibus atque
quadrigis petimus bene vivere.¹

But the cynicism is only apparent. Clive and Ethel find their happiness in each other, Henry Esmond in his faithful mistress, and Pen in Laura.

quod petis, hic est,
est Ulubris, animus si te non deficit aequus.²

Aside from these big principles there are many less important passages in which the ideas of the two authors are strikingly parallel. The description of venal flattery as practiced upon a poet of means by his indigent friends, and upon Jos and Amelia in Pumpernickel by the ever-adaptable Becky; the picture of Major Pendennis drawing near to the time when he must realize that his day was over and that the young men were laughing at him, and that of the man who has not learned "vivere recte," and to whom is given the warning,

tempus abire tibi est, ne potum largius aequo
rideat, et pulset lasciva decentius aetas;

the *Memorials of Gormandizing* in England and in Rome; Bingley's stage ornaments and the "ludi et artes divitiaeque peregrinae" of the Roman actor—these are a few examples of the parallelism. Others have noted the family resemblance between Major Gahagan and the soldier who had lost his purse. But the most remarkable instance of similarity in single passages from the two authors is to be found in eleven lines from the already much-quoted sixth satire of the first book, and a paragraph from the *Roundabout Papers*, "On a Joke I Heard from the Late T. Hood."

nam ut quisque insanus nigris medium impediit crus
pellibus et latum demisit pectore clavum,
audit continuo "quis homo hic" et "quo patre natus?"
ut siqui aegrotet quo morbo Barrus, haberi
et cupiat formosus, eat quacumque, puellis
iniciat curam quaerendi singula, quali
sit facie, sura quali, pede, dente, capillo:
sic quo promittit civis, Urbem sibi curae
imperium fore et Italiam, delubra deorum,
quo patre sit natus, num ignota matre inhonestus,
omnis mortalis curare et quaerere cogit.³

¹ *Epist.* i. 11. 28, 29.

² *Epist.* i. 11. 29, 30.

³ *Sat.* i. 6. 27-37.

Thus Thackeray discourses on the same subject, perhaps with the Horatian lines in mind:

We all want to know details regarding men who have achieved famous feats, whether of war, or wit, or eloquence, or endurance, or knowledge. . . . Yesterday, before he performed his feat, he was nobody. Who cared about his birthplace, his parentage, or the color of his hair? To-day, by some single achievement, or by a series of great actions to which his genius accustoms us, he is famous, and antiquarians are busy finding out under what schoolmaster's ferule he was educated, where his grandmother was vaccinated, and so forth.

In spite of these striking resemblances between the Roman poet and the English novelist, their personalities must have been quite unlike. I cannot think of the two men without calling up entirely different mental pictures. There is Horace enjoying the quiet of his Sabine farm, able

nunc veterum libris, nunc somno et inertibus horis,
ducere sollicitae iucunda obliviae vitae.

Here is Thackeray sitting upon the edge of his desk-chair, rendered uneasy by the "thorns in the cushion," and unable, by any means whatever, "ducere sollicitae iucunda obliviae vitae." This may be making too marked a contrast, for Horace was deeply impressed with the problems of the misery of human existence, and Thackeray at times gave himself up to the enjoyment of the moment. Otherwise neither could have lived his life and done his useful and important work. But in reading what they wrote, I cannot imagine men of the same type. Although Horace called his Satires *Sermones*, and Thackeray said that *Pendennis* was "a sort of confidential talk between writer and reader," even their vehicles of expression were different.

But the fact remains that there is in the two men some subtle kinship of mind and heart and purpose which almost defies analysis. Does not the explanation lie in their universal human appeal? Both were holding the mirror up to human nature. We can find the foibles, the follies, and the virtues of our friends and of ourselves in the lines of either author. Professor Tyrrell says of Horace, "He has forged a link of union between intellects so diverse as those of Dante, Montaigne, Bossuet, La Fontaine, Voltaire, Hooker, Chesterfield, Gibbon, Wordsworth, Thackeray." It seems to me

rather that, together with many others who have at heart the good of humankind, Horace and Thackeray form links in a chain which will stretch endlessly down through the ages, ever gaining new links, and ever binding together the hearts of men in a conscious endeavor to bring about the downfall of sham and humbug and falseness, and the elevation of truth and frankness and honesty.

But as an individual no man attains to the height of his powers. A part of each link lies within the circuit of another. So a part of the thought of the pagan poet lies within the thought of the Christian novelist. The essentially pagan ideas are unused. The philosophy of "*carpe diem*" finds no place in Thackeray's personal belief. But the feelings and convictions which are common to pagan and Christian, the love of simplicity and humility, the hatred of sham, of avarice, and of overweening ambition—these he adopts, unconsciously or consciously, and transmutes into his own medium for the accomplishment of his own purpose. Horace spoke truly when he said, "*Non omnis moriar.*"

AN AUTHOR IN EXILE

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In these days when so much good poetry is coming from the trenches, and even the rigors of a German prison camp fail to down the poet,¹ an especial interest attaches to the only Roman who has a fair claim to the title of trench poet. Horace had seen field service and, no doubt, privations of sorts, but we have of this period only a few arm-chair reminiscences. Other Roman poets stand guard chiefly on the doorstep of the reigning beauty. Ovid at Tomi was in a unique position. Banished to a frontier town on the frayed edge of the *pax Romana*, he watched marauding savages mop up the country as far as the walls of Tomi. He even picked up the spent arrows that had carried into the streets. With fear and suspicion he watched the alien population of Tomi, and, in lulls from without, shuddered at the anarchy within, when some trifling altercation in the market place led up to a stabbing scrape. To the modern mind this would be good material, but Ovid did not find it stimulating. He remains strictly a conscientious objector, recording only to condemn, and the burden of complaint and protest give to the *Tristia* and *Epistulae ex Ponto* a monotony which the author himself was the first to admit.² Notwithstanding this element, the poems are full of interesting facts and impressions. The main facts about Ovid's stay at Tomi may be found in any manual of Latin literature.³ The object of the present paper is to consider or reconsider in an unsentimental way a few suggestive details. What were the actual privations and sensations of a drawing-room lion in the Sahara of Tomi? How was a Roman author affected by absence from his friends, his publisher, and

¹ Cf. F. W. Harvey, *Gloucestershire Friends* (Gütersloh).

² *Ex Ponto* iii. 9. 1-12.

³ Cf. also Gaston Boissier, *L'Opposition sous les Césars*, pp. 107-59; Otto Ribbeck, *Geschichte der römischen Dichtung*, II, 313-40; H. S. Gehman, "Ovid's Experience with Languages at Tomi," *Classical Journal*, XI (1915), 50-55.

first-class library facilities? In this introspective period, what light does he throw on his former methods of work?

First impressions of Tomi would have distressed any Italian, and Ovid's disgust for the face of nature was never altered. A pathetic note that always rings true is his *desiderium locorum*, the longing for his "ain countree." These plains, treeless except for a few evergreens, contrast painfully with the orchards, groves, and vineyards of Italy. There is no bird note unless it be for the cries of raucous sea birds. The inland sea, fed by so many rivers, is of a sickly and diluted blue.¹ The denizens of Tomi are hideous in their hides (furs?) and loose trousers. Even the women are without charm; they carry water on their heads, bray grain in mortars, but do not know how to knit.² The sheaf of arrows which Ovid sends to a friend is symbolic of the fruits of the country.³ The winter landscapes are grotesques to Ovid. He shows us plants sheathed in ice, fish caught alive in a frame of frozen crystal, men afoot and on horseback, disporting themselves on the "slippery shell" that coats the rivers, and ox teams lumbering along where ships lately glided. Bespeaking the credulity of his readers, with less confidence than Munchausen, Ovid tells of walking dry shod on the ocean. Frozen wines are as startling to him as "Frozen Words" to readers of the *Taller*.⁴ The wines are more fragile than the jars, and when you ask a drink they hand you a stone. Other Roman poets mention similar prodigies without excitement, but the attitude of Ovid, who saw them with his own eyes, is most illuminating. Apparently no very sharp line was drawn between the fabulous in mythology and travelers' tales of natural wonders. Both received the same bland acceptance with mental reservations.⁵

On actual living conditions Ovid has not very much to say. He had plenty of money and could buy such comforts as the place afforded. He had a house which he considered somewhat inadequate.⁶ His constitution, impaired before his exile, suffered from mental strain and from the climate. He was troubled with insom-

¹ *Ex Ponto* iv. 10. 61-62.

² *Ibid.* iii. 8. 17-19.

³ *Ibid.* iii. 8. 9-12.

⁴ Joseph Addison, *The Taller*, No. 254.

⁵ Cf. G. Lafaye, *Les Métamorphoses d'Ovide* (Paris, 1904), pp. 14-15.

⁶ *Tr.* iii. 3. 9.

nia and indigestion, resulting in a failure of appetite, weakness, pallor, and a loss of weight.¹ He mentions one serious illness accompanied by delirium.² No medical attendance was to be had at Tomi, nor was there such a thing as a diet kitchen.³ Even for a well man the fare could not be called luxurious.⁴ The water disagreed with him; he calls it swamp water, brackish with sea salt.⁵ Wines, imported, probably from Greece,⁶ offered a possible substitute, but Ovid had always been practically a water-drinker.⁷ Despite all this, his health at times seems to have been better than before his exile, a fact which he grimly ascribes to lack of leisure for the luxury of sickness.⁸

Amusements and occupations were, however, much circumscribed at Tomi. Gardening, which had been a favorite exercise with Ovid, was impossible, requiring as it did a residence outside the protection of the walls.⁹ Our text allows us to speak of Ovid as a trench poet, for he tells us of springing to the firing step each time the watchman sounded the alarm,¹⁰ but candor compels the admission that we doubt it. When Ovid tells us of buckling on his armor with palsied fingers, and placing a helmet upon his gray hairs, the resemblance to the aged Priam seems fairly to jump at the reader.¹¹ The opportunity for a legitimate pathetic effect was

¹ *Ibid.* iii. 8. 23-34; *Ex Ponto* i. 10. 3-28.

⁶ *Ex Ponto* i. 7. 13.

² *Tr.* iii. 3. 1-24.

⁷ *Ibid.* i. 10. 29-30; i. 5. 45-46.

³ *Ibid.* iii. 3. 9-10.

⁸ *Tr.* v. 2. 3-6.

⁴ *Ex Ponto* i. 10. 31-32.

⁹ *Ex Ponto* i. 8. 39-62.

⁵ *Tr.* iii. 8. 23; *Ex Ponto* i. 10. 35; ii. 7. 73-74.

¹⁰ *Tr.* iv. 1. 71-76.

¹¹ Compare Virgil *Aeneid* ii. 509-11:

arma diu senior desueta trementibus aevo
circumdat nequiquam umeris, et inutile ferrum
cingitur, ac densos fertur moriturus in hostis.

And Ovid *Tr.* iv. 1. 71-74:

Aspera militiae iuvenis certamina fugi,
Nec nisi lusura movimus arma manu.
Nunc senior gladioque latus, scutoque sinistram,
Canitiem galeae subicioque meam.
Nam dedit e specula custos ubi signa tumultus,
Induimur trepida protinus arma manu.

Ovid was fond of comparing himself to mythological characters; cf. the comparison to the classical Humpty Dumpty, Elpenor, *Tr.* iii. 4. 19-20, and to the long-suffering Ulysses, *Tr.* i. 5. 57 f. In comparisons his debts are not always acknowledged; cf.

too good to be overlooked, but it need not be assumed that drilling with the Home Guard took up much of Ovid's time at Tomi. In seeking amusement, ignorance of the prevailing language was at first a great handicap. He tells us repeatedly that he had no one with whom he could speak Latin,¹ but we observe that he was able to dictate a letter in that language to someone, presumably a servant.² In the same letter, to his wife, Ovid says that in his delirium he raved of her, as "they" told him upon his convalescence, but this is perhaps not to be taken seriously. Some Greek, with a Getic burr, was spoken by the descendants of the Milesian colonists,³ and he might have found companions to drink and dice with had he cared for these amusements.⁴ There seems to be no doubt that he did make acquaintances, and learned the native tongue well enough to give readings in it, but more of this in another connection. In the summer season, when navigation was open, Ovid haunted the water front to quiz the crews of incoming vessels and get the latest news from Rome. Ships from Italy, or even Greece, were rare, however, as compared with the coasters from nearby ports which made up most of the arrivals.⁵ Ovid's main occupations were correspondence and literary work, in his circumstances intimately associated.

Despite what Ovid says on the dearth of ships, his communications with Rome, though slow,⁶ seem to have been frequent and fairly reliable. He recognizes the possibility that letters have gone astray, but without taking it very seriously.⁷ His informal or prose

Ex Ponto ii. 5. 45-56, where Salanus and Germanicus, in a thin disguise, represent the Homeric Menelaus and Odysseus (*Il.* iii. 213-24), and *Heroides*, iii. 45-52, and *passim*, where Briseis speaks with the tongue of Andromache. The older poets were a quarry for Ovid, and his method is best described in his own words, *Ex Ponto* iii.

9. 47-48:

Denique materiae, quam quis sibi finxerit ipse,
Arbitrio variat multa poeta suo.

¹ *Tr.* v. 7. 53-54.

² *Ibid.* iii. 3. 1-2.

³ *Ibid.* v. 7. 51-52, and Gehman, *op. cit.*, p. 52.

⁴ *Ex Ponto* i. 5. 45-46.

⁵ *Tr.* iii. 12. 31-44.

⁶ *Ex Ponto* iii. 4. 59-60; iv. 5. 1-8; iv. 11. 15-16.

⁷ *Tr.* iv. 7. 21-26.

correspondence was apparently large, including not only his family and former intimates, but others not so close.¹ No doubt in these lost letters he gave the details of his everyday existence and discussed his mysterious *error* with more frankness. The *Tristia* and *Epistulae* function in part as regular correspondence. In them he expresses thanks for gifts,² and acknowledges reprints³ with rare punctiliousness and a detailed comment which must have been extremely gratifying to the donors; he sends condolences upon the death of a friend,⁴ and, when he hears of the death of a friend's wife, begins his letter with regrets and ends it with congratulations, assuming that a second marriage will no doubt have followed by the time the letter reaches Rome.⁵ As genuine letters the *Epistulae* and, to a less degree, the *Tristia* contain much special pleading and flattery addressed to a small circle of influential friends. This pleading had to be done. It might have been carried in Ovid's prose correspondence but for the fact that Ovid wished to reach, by indirect fire, the imperial family. Those higher up might see his published work, but they would not see his informal letters. He knew very well that these personal matters would hurt him with the general public, and it is not likely that he hoped for much general interest in his *Epistulae*. The *Tristia* were addressed to a wider circle; in fact, Ovid makes a distinct appeal to the bourgeoisie; cf. *Tr.* i. 1. 88, *et satis a media sit tibi plebe legi*, and *Tr.* iii. 1. 82, *sumite plebeiae carmina nostra manus*. But the epistolary mission of Ovid's poems of exile was not his only handicap. He had others which he recognizes and explains with a candor that is most instructive.

In the first place, Ovid was not the type of poet that finds inspiration in adversity. Quite unaware that he is expressing a grave limitation, he tells us that a poet's mood must be serene, his mind glad and care free, in order to produce great poetry.⁶ Like one of the brooks or springs that he is so fond of describing, the pool of thought had to be unruffled to show the gems of wit. He was not inspired to write at Tomi; he wrote from habit and to pass the

¹ *Ex Ponto* iv. 2. 5-6.

² *Ibid.* 2. 8.

³ *Ibid.* iii. 5. 7 f.

⁴ *Ibid.* i. 9.

⁵ *Ibid.* iv. 11.

⁶ *Tr.* i. 1. 39-41; v. 12. 3-4.

time. Even on shipboard, and in a raging storm, he writes, constrained by sheer habit and gasping at his own temerity.¹ But there is no grandeur in the storm; he sees himself as the storm center. The proper *milieu* for a poet is a garden, the place for composition a couch.² He needs a country place to insure scholarly retirement.³ Then, too, there were practical difficulties at Tomi. Like most of his clique, Ovid was a bookish poet, and his library at Tomi was contemptibly small.⁴ If he wrote his agent at Rome for a book, a year might elapse before its arrival. Even more than reference books, he missed some friend with a trained ear and a fund of exact information. With our compact and handy reference books one often thinks with pity of the labor required to look up some petty detail in a cumbrous *volumen*. Ovid strongly suggests that he had preferred to consult a walking dictionary when he says, *Tr.* iii. 14. 43-44, "often at a loss for some word, or name or place, I have no one who can inform me."⁵ We get an insight into the practical value of the much-abused *recitatio* from Ovid's insistence on his need of a critical ear.⁶ Evidently Latin verse was best criticized from hearing. Despite his reputation for cleaving to pet faults, Ovid had evidently deferred to criticism, and revised conscientiously.⁷ While rating the critic and corrector far below the creative artist, Ovid declares the former's task is far more arduous.⁸ At Tomi there was a feeling of futility which made such labor intolerable.⁹ Absence from Rome when a triumph is about to be staged is another serious aggravation to Ovid. Combining, as he did, the instincts of a court poet and a journalist, he saw in such an event his chance to turn a timely copy of verses and rehabilitate himself with the imperial impresario. But the reports as they came to him were meager and belated.¹⁰ By the time his poem reached Rome the subject would be ancient history. More than this, it would be threadbare, for there was no lack of poets on the ground

¹ *Tr.* i. 11. 9-12, 41-44.

³ *Ibid.* iii. 14. 41.

² *Ibid.* i. 11. 37-38.

⁴ *Ibid.* iii. 14. 37-38; v. 12. 53.

⁵ This passage is apparently misunderstood by Gehman, *op. cit.*, p. 52. In the entire passage Ovid is speaking of the difficulties of Latin composition.

⁶ *Tr.* iii. 14. 39-40; iv. 1. 89-92; v. 12. 53-54.

⁷ *Ex Ponto* iv. 12. 25-26.

⁹ *Ibid.* iii. 9. 17-20.

⁸ *Ibid.* iii. 9. 23-24.

¹⁰ *Tr.* iv. 2. 67-74.

to make capital of the occasion.¹ Ovid fully appreciated the preciousness of novelty² and the value of a "scoop." He did try to compete against these odds, but only with the gravest misgivings.³ Of course one triumph was very like another, and the details were an old story to Ovid, as he shows in a spirited prospectus.⁴ It would seem that he might have sent his copy in advance and had it "set up" waiting the event, but this does not seem to have occurred to Ovid.

It may be wondered why Ovid was so consistently obtuse to the material around him. One answer has been given in his utter lack of sympathy with his environment. Another lies in the fact that he was so pre-eminently the *doctus poeta*. Modern in many ways, he was still a stickler for the old forms and, above all, a poet of sophistication. Where he does touch his environment at Tomi it is only to conventionalize it, to produce the prototype of the Cooper Indian. Thus, after he has been initiated in the native dialects, he happens to mention before a group of Getae the sterling qualities of his friend Cotta.⁵ Instantly, grasping his cue in the word friendship, a venerable Getan steps forward and narrates the story of Orestes and Pylades at great length, and with all Ovidian flourishes.⁶ Conceivably the Greek myth might have survived in

¹ *Ex Ponto* iii. 4. 53-64.

² *Ibid.* iii. 4. 51-52.

³ *Ibid.* iii. 4. 3-6.

⁴ *Tr.* iv. 2. 15-56.

⁵ *Ex Ponto* iii. 2. 37-102.

⁶ Compare the gambit in this case with one from the *Metamorphoses*. *Ex Ponto* iii. 2. 45-52:

Est locus in Scythia, Tauros dixere priores,
Qui Getica longe non ita distat humo.
Hac ego sum terra, patriae nec poenitet, ortus.
Consortem Phoebi gens colit illa deam.
Templa manent hodie vastis innixa columnis
Perque quater denos itur in illa gradus.
Fama refert illic signum caeleste fuisse,
Quoque minus dubites, stat basis orba dea.

Metamorphoses viii. 620-25:

Quoque minus dubites, tiliæ conterminua quercus
Collibus est Phrygiis, modico circumdata muro.
Ipse locum vidi, nam me Pelopeia Pittheus
Misit in arva suo quondam regnata parenti.

And the conclusion, *ibid.* 719-22:

Ostendit adhuc Tyaneius illic
Incola de gemino vicinos corpore truncos.
Haec mihi non vani, neque erat cur fallere vellent,
Narravere senes.

Gehman, *op. cit.*, p. 55, accepts the story at face value, but cf. Ribbeck, *op. cit.*, p. 323.

this Greek colony, but, as recited here, it lacks one touch of nature to make it plausible. It is neither more nor less Ovid than the story of Iphigenia,¹ or that of Medea.² In this same category is the Sarmatian shepherd, who wears a helmet and pipes to his flocks.³ Consider Ovid's recitations to the Getae. Addressing a large audience in their native tongue, he sings the praises of the "great white father" at Rome. Rattling their quivers, they applaud him, while one from the number exclaims: "Since you write thus of Caesar, you ought long since to have been restored to him."⁴ Perhaps this comment was actually uttered; if so, was there not a grim humor in it which Ovid fails to see? But it does not seem unfair to class the speaker in this case with the *senex* who tells of Orestes and Pylades according to Euripides. We cannot agree with a writer who says that Ovid, speaking sincerely, saw any beauty in the primitive people around him.⁵ Replying to direct criticism from the townsmen, he does disclaim animosity and even protest affection, but it is noteworthy that the only thing he finds to record in their favor is their services to him.⁶ In the land itself he seems at times to have felt a certain wild grandeur. At any rate, the passage in which he marshals the winds and the rivers in a flood of sonorous names has a certain swing and bigness about it.⁷

Ovid complains at divers times of the atrophy of his talent, the failure of his vein. What he means, perhaps, is that at Tomi he was a poet without a specialty. The tendency in Ovid's circle was toward literary specialization. He has his friends neatly ticketed in this respect and defines their fields with exactness.⁸ His own field was the erotic, and this he was denied. He remains unconvinced of the justice of this, as he shows in his admirable defense of the erotic.⁹ Here he even exceeds the bounds of tact toward the

¹ *Tr.* iv. 4. 63 f.

² *Ibid.* iii. 9.

³ *Tr.* v. 10. 25.

⁴ *Ex Ponto* iv. 13. 23-38.

⁵ Cf. Gehman, *op. cit.*, p. 55.

⁶ *Ex Ponto* iv. 14. 23-63.

⁷ *Ibid.* iv. 10. 37-58.

⁸ *Ibid.* iv. 16. The idea of a sort of poets' guild or authors' union is not advanced seriously by Ovid, but the references he makes to it indicate that those who worked in different fields might combine to promote one another's wares; cf. *Ex Ponto* iii. 4. 65-72; ii. 10. 17-20.

⁹ *Tr.* ii.

Caesars when he says that the most read parts of Virgil's *Aeneid* were the erotic portions.¹ Humor had been another main asset, and his mood denied him this. The nearest approach to it is his rather frigid juggling with the name of Tuticanus.² His gift for psychologizing can be shown only in his handling of various commonplaces, and this is well done; to this we should perhaps add his glance at the psychology of a holiday crowd.³ With all these handicaps it is really remarkable that the poems of exile contain so much good poetry. I should like to add a register of favorite passages, but this is outside my thesis, which was to deal only with the tangible.

¹ *Tr.* ii. 533-36.

² *Ex Ponto* iv. 12. 1-16.

³ *Tr.* iv. 2. 25-26, 29-34.

THE JOURNEY MADE BY TELEMACHUS AND ITS INFLUENCE ON THE ACTION OF THE *ODYSSEY*

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The Telemacheia or that part of the *Odyssey* in which Telemachus is a leading actor has generally been regarded as a later addition by all the most radical critics of Homer, and the trip which the young prince made to Pylos and Sparta has been singled out for especial criticism. Years before Kirchhoff wrote his destructive theories on the composition of the *Odyssey*, Bekker had said: "Die Reise des Jünglings hat keinen rechten Grund und bleibt ohne Folgen, ohne allen Einfluss auf die Haupthandlung" (*Hom. Blätter*, I, 105).¹

The *Odyssey* has an introduction of huge proportions, since the hero does not appear until well in the fifth book. We know from Books i and ii how highly he was esteemed in Ithaca and how essential he was to the well-being and peace of his own home and his own island; also through the device of the journey made by Telemachus we learn how highly he was regarded by his peers, and we learn likewise the fate of the other heroes and the condition of Hellenic affairs in general. We are thus given the proper setting for grasping the greatness of Odysseus.

It was a most shrewd piece of poetic economy that made Telemachus the guest and not the host of these old reminiscent warriors, for if Nestor had come to Ithaca it is hard to devise a method short of actual violence which would have removed him from the scene when further recollections were no longer needed, but by the means adopted by the poet the traveler simply moved on, when Nestor had narrated the essentials of his story. Nestor doubtless thought

¹ The paper from which this quotation is taken was read by him in 1841. Kirchhoff published his theory of the origin of the *Odyssey* before Bekker's *Hom. Blätter* appeared, but not before this paper was read.

he could continue when Telemachus stopped on his return, but Nestor was kept in enforced silence by the simple expedient of having Telemachus hurry by on his homeward journey without even calling at the palace in Pylos. The way Nestor is treated in the *Odyssey* seems to me to show that the poet is in much securer control of poetic devices than when he wrote the *Iliad*, especially the long rambling speech of Nestor's in the eleventh book. Nestor is wise in the *Iliad* but he comes dangerously near being a bore, while in the *Odyssey* he is still wise but is kindly denied all chances of becoming a nuisance.

The fact that this journey gave the poet a chance to represent Odysseus as he appeared to competent men, men not of his own island or household, and also to tell the fate of his military associates is manifest and on the surface, but there is a deeper and more subtle reason and one that makes some such poetic device indispensable.

In the earlier scenes of the poem Telemachus is one of the least heroic of actors, a big boy grown up under the control of women and still attended by the very same nurse who had watched over his infancy, willing to scold his mother, to bemoan his fate, but quite unequal to any vigorous thinking or acting. I remember hearing Professor Gildersleeve in one of his class-lectures refer to Telemachus as the "Ur-prig," a Teuton-English compound which aptly describes the Telemachus of the earlier books of the *Odyssey*.

Telemachus at his first appearance was idly dreaming and hoping that his father might return and deliver him from his present troubles, but he had no notion of taking an active, aggressive course in his own behalf. Later he complained to Athena-Mentes that the suitors were consuming his property and would soon destroy him too, α 250:

τοὶ δὲ φθινύθουσιν ἔδοντες
οἶκον ἐμόν· τάχα δὴ με διααρραίουσι καὶ αὐτόν.

Athena at a glance saw the source of much of his troubles and bitterly pointed out his great inferiority to his absent father,

ὦ πόποι, ἦ δὴ πολλὸν ἀποιχομένου Ὀδυσῆος
δεύη.

When it seemed that the admonitions of the goddess and the excesses of the suitors had at last forced him to assume the part of a man he failed right at the crisis and told the suitors that if they were determined to destroy his possessions he was helpless to restrain them and could only pray the assistance of the gods, α 376:

εἰ δ' ὕμιν δοκέει τόδε λωίτερον καὶ ἄμεινον
ἔμμεναι, ἀνδρὸς ἐνὸς βίοντον νήποινον ὀλέσθαι,
κείρετ'· ἐγὼ δὲ θεοὺς ἐπιβώσομαι αἰὲν ἔοντας.

Antinous replied to this faint protest with such vigor that the young man practically waived all claim to the power of his father and seemed quite content with nothing more than the privilege of ruling in his own household, α 394:

ἀλλ' ἢ τοι βασιλῆες Ἀχαιῶν εἰσι καὶ ἄλλοι
πολλοὶ ἐν ἀμφιάλῳ Ἰθάκῃ, νέοι ἡδὲ παλαιοί,
τῶν κέν τις τόδ' ἔχῃσιν, ἐπεὶ θάνε διὸς Ὀδυσσεύς·
αὐτὰρ ἐγὼν οἴκοιο ἀναξ ἔσομ' ἡμετέροιο
καὶ δμῶων, οὓς μοι λήισσατο διὸς Ὀδυσσεύς.

After the men of Ithaca had gathered in the assembly Telemachus made a most pitiable figure, for he admitted that he was unable to defend himself or his possessions from the violence of the suitors, β 58:

οὐ γὰρ ἔπ' ἀνὴρ,
οἷος Ὀδυσσεὺς ἔσκεν, ἀρὴν ἀπὸ οἴκου ἀμῦναι·
ἡμεῖς δ' οὐ νύ τι τοῖοι ἀμυνέμεν· ἦ καὶ ἔπειτα
λευγαλέοι τ' ἐσόμεσθα καὶ οὐ δεδαηκότες ἀλκῆν.
ἦ τ' ἂν ἀμυναίμην, εἴ μοι δύνამίς γε παρείη.
οὐ γὰρ ἔτ' ἀνσχετὰ ἔργα τετεύχεται, οὐδ' ἔτι καλῶς
οἶκος ἐμὸς διόλωλε.

Under the guidance of Athena-Mentor Telemachus went to Pylos in order to consult Nestor concerning his absent father, but when they arrived the bashful youth was so timid that he could scarcely be induced to speak, so that the goddess found it necessary to stimulate him and encourage him by saying, γ 14:

Τηλέμαχ', οὐ μὲν σε χρή ἔτ' αἰδοῦς, οὐδ' ἡβαιόν.
 τούνεκα γὰρ καὶ πόντον ἐπέπλως, ὄφρα πίθῃαι
 πατρός, ὅπου κῖθε γαῖα καὶ ὄν τινα πότμον ἐπέσπεν·
 ἀλλ' ἄγε νῦν ἰθὺς κίε Νέστορος ἱπποδάμοιο.

In spite of all this urging he still held back, saying to her,

Μέντορ, πῶς τ' ἄρ' ἴω; πῶς τ' ἄρ' προσπτόζομαι αὐτόν;
 οὐδέ τί πω μῖθοισι πεπείρημαι πυκινούσιν·
 αἰδῶς δ' αὖ νέον ἄνδρα γεραίτερον ἐξερέεσθαι.

Nestor's son, Peisistratus, received them with the utmost cordiality, grasped each by the hand, caused them to be seated, and gave them food and drink; then Nestor made further silence difficult by asking them who and whence they were, and what had brought them to Pylos, yet in spite of all this something akin to a miracle was necessary before he had the assurance to talk, γ 75:

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῤῥα
 θαρσήςσας· αὐτὴ γὰρ ἐνὶ φρεσὶ θάρσος Ἀθήνη
 θῆχ', ἵνα μιν περὶ πατρός ἀποιχομένοιο ἔροιτο.

Athena left Telemachus at Pylos and her place on the trip to Sparta and Menelaus was taken by Peisistratus, a young man of the same age as Telemachus, so that added stress is laid on the undeveloped condition of this young traveler from Ithaca by the fact that, even in the presence of Menelaus, Peisistratus at first acted as spokesmen for them both, so that Telemachus did not speak, except in a whisper (δ 71) until Menelaus, Helen, and Peisistratus have each spoken repeatedly, or until verse 290.

The Telemachus of the first three books and the Telemachus who came to the palace of Menelaus at the beginning of the fourth book is timid, undeveloped, and resourceless, one of the least admirable and heroic characters in Homer, and furthermore there is no reason to assume that he would have changed rapidly for the better under the conditions and amid the surroundings which had produced him. Telemachus must needs get away from his nurse, away from his attendants, away from the suitors, before he can be a factor in the great events which seemed so rapidly nearing.

After having fairly settled Telemachus in the palace of Menelaus, the poet leaves him there and takes up the story of Odysseus and his return to Ithaca, then after the lapse of about a month the young man again re-enters the action of the *Odyssey*, but he is a totally different Telemachus, for it is he and not Peisistratus who now dominates the action of them both, o 46:

ἔγρεο, Νεστορίδῃ Πεισίστρατε, μώνυχας ἵππους
 ζεῦγον ὑφ' ἄρματ' ἄγων, ὅφρα πρήσσωμεν ὁδοῖο.

Even if Peisistratus objected, his objections do not avail, for Telemachus went straight to Menelaus and said, o 64:

Ἀτρεΐδῃ Μενέλαε διοτρεφές, ὄρχαμε λαῶν,
 ἦδη νῦν μ' ἀπόπεμπε φίλην ἐς πατρίδα γαῖαν·
 ἦδη γάρ μοι θυμὸς ἐέλδεται οἴκαδ' ἰκέσθαι.

This is a new character and shows no trace of that timidity which made it nearly impossible for him to speak in the presence of Nestor. In the farewells at leaving Sparta nearly every word is spoken by or to Telemachus, and Menelaus as well as Helen offer him rich gifts, but no gifts seem to have been given his companion, Peisistratus, and but two verses in all this scene are spoken by him. When they came near to the palace of Nestor it was Telemachus who shrewdly saw that he must not tarry for a visit, since Nestor would not easily let him leave. In this scene Telemachus proved that he was the true son of Odysseus and like his father able to think cleverly and to act promptly.

On the voyage from Ithaca to Pylos, Telemachus was as he himself said only a passenger, *ἐμπαροῦς*, he had little to do either with the preparation of the cargo or the sailing of the ship, everything was under the immediate control of Athena, but on the return trip he was the sole commander and cared for all matters which concerned both ship and crew with the assurance of a veteran seaman.

When, at the hut of Eumaeus, Telemachus met and knew his father, they discussed methods for slaying the suitors, in which the son proved that he was no echo but fully competent to help his father with his counsels and to save him from errors π 309 ff. In

this scene, too long to quote, the father and the son plan as equals, and there is no trace of timidity or vacillation in Telemachus.

Peiraeus (ρ 75 ff.) told Telemachus to send servants that they might bring the gifts which they had received at Sparta and store them in the palace. Telemachus instantly grasped the situation and wisely told him to keep these gifts until the struggle with the suitors had been ended.

Ctesippus threw the foot of an ox at Odysseus, whereupon Telemachus addressed him with an anger and a boldness which would have honored even an Achilles, υ 304:

Κτήσιππ', ἡ μάλα τοι τόδε κέρδιον ἔπλετο θυμῷ·
οὐκ ἔβαλες τὸν ξεῖνον· ἀλεύατο γὰρ βέλος αὐτός.
ἦ γὰρ κέν σε μέσον βάλλον ἔγχει ὀξύνεοντι,
καὶ κέ τοι ἀντὶ γάμοιο πατὴρ τάφον ἀμφοπονεῖτο
ἐνθάδε.

Penelope expressed her readiness to marry that one of the suitors who could brace the bow of Odysseus and send an arrow through the ax-heads. The best of the suitors with their utmost efforts could not brace it, yet Telemachus apparently could have strung it with little effort, and would have strung it, except for a forbidding nod from his father, φ 128:

καὶ νῦν κε δὴ ῥ' ἐτάνυσσε βίη τὸ τέταρτον ἀνέλκων,
ἀλλ' Ὀδυσσεὺς ἀνένευε καὶ ἔσχεθεν ἰμενὸν περ.

This passage is of great importance in its bearing on the impending fight with the suitors, since it shows that Odysseus is not fighting alone, but is aided by his son who is superior in strength to any of the suitors, a son who has changed almost before our eyes from a complaining weakling to a man of heroic proportions, for Telemachus is now in all essentials both of mind and of body a second Odysseus. In the counsels taken in or near the hut of the swine-herd he had shown himself a rival of his father in planning and now by his ability to string the bow he has shown himself his rival in strength.

The hearer because of this knowledge of the great might of the son as well as of the father has been made to feel that Odysseus is not about to engage in a hopeless struggle.

After the suitors had failed in their efforts to string the bow and the begger asked that he might try his hand, they all protested against the ignominy of permitting him to be even in seeming a rival for the hand of the queen, but Telemachus replied with insulting boldness that he is master of the bow and will give it to anyone whom he chooses ϕ 343.

In the final combat with the suitors Telemachus was hardly inferior to Odysseus himself, for he slew Amphinomus with the spear, and also Euryades, then Amphimedon, and also Leiocritus, the son of Euenor. The description of this last slaying has all the vigor of the best fighting scenes of the *Iliad*, χ 294:

Τηλέμαχος δ' Ἐυνορίδην Λειώκριτον οὔτα
 δουρὶ μέσον κενεῶνα, διαπρὸ δὲ χαλκὸν ἔλασεν·
 ἤριπε δὲ πρηνής, χθόνα δ' ἤλασε παντὶ μετώπῳ.

The glory of this exploit is enhanced by the fact that the fallen foe was deemed worthy of the dignifying patronymic. It was Telemachus too who saved the day by making the necessary suggestion that they provide themselves with spears, shields, and helmets, for it is evident that the bow could not win the victory over so many adversaries. He also saved Phemius, the bard, and Medon, the herald, from the fate which came to the suitors, and it was Telemachus and not his father who punished so cruelly the erring women who had sinned in the palace of Odysseus.

In all the planning and action of this great scene which pictures the slaughter of the suitors, Telemachus is of heroic caliber, hardly inferior to his father.

Telemachus is the only actor in the poetry of Homer whose character develops during the action of either poem; the others simply show their character, he alone grows and ripens.

Distance in space has somewhat the effect of distance in time, so that in tragedy the heroes are either in far-off lands or in remote ages; Aeschylus was able to get this dramatic perspective for the Persians, a play dealing with contemporary events, because he gave it a setting in a far-away land.

It is a rule in grammar that duration of time and extent of space are alike denoted by the accusative, that is, they both have

the same effect in language; so also in life and in the development of character, distance in space seems to have somewhat the effect of extent of time.

The journey of Telemachus had that subtle motive, namely, to give opportunity for a development in the character of Telemachus, a development impossible had he remained in Ithaca.

The Telemachus whom we first met in the palace of Odysseus was indeed the "Ur-prig," a callow and undeveloped youth, a coward, but pert and conceited, while the Telemachus ripened by the month spent in a seemingly remote land and in the company of Menelaus came home a wise, self-reliant, and courageous man, a fit son and a fit companion for Odysseus.

In a book *From Dartmouth to the Dardanelles*, published since the beginning of the present war, an unnamed mother tells how her son had joined the British naval school at Dartmouth before he was fifteen years of age, was almost immediately called into service, was sent to India, then to the Dardanelles, where his ship was torpedoed, and how he was sent home to visit his mother in just a little over a year after he had left her to enter Dartmouth.

Here are the words with which she describes his appearance as she met him on his arrival in London: "I had not seen him since he left for Dartmouth fourteen months before, then he was a round-faced rosy boy, but now he came up the stairs, tall, drawn, haggard, unspeakably old." A similar though less evident change had taken place in Telemachus; he had not undergone the hardships of the boy from Dartmouth, but in a foreign land and away from Ithaca he had found himself.

Homer does not mark the course of his poetry with signposts, nor, like the modern moving-picture, constantly inform the spectator of the meaning of what is being displayed and the place of the picture in the development of the plot, but one must be blind indeed who can see no change in the character of Telemachus, as that character is revealed in the earlier and later books of the *Odyssey*. The fact that Athena had appeared to him was a contributing cause in this change, but such a cause needed time to assist it, and this time was made possible and the change probable by the prolonged journey made to Pylos and Sparta.

Ithaca, with the nurse who had watched over his own and his father's infancy, and with Penelope hesitating whom she should choose as husband from all that rabble was no proper place to make a man and a hero out of Telemachus,¹ but a trip abroad where he might converse with such Trojan heroes as Nestor and Menelaus was just the thing needed to bring out those strong and manly qualities which were by right of birth the possession of the son of Odysseus.

¹ Professor C. D. Adams has suggested to me that the change in Telemachus was not entirely due to the trip, but the visit of Athena and the fact that his father had returned were in part responsible for this transformation. A wise suggestion, but these two causes needed some place in which to work, some background, and such a place in which to work was provided by the journey. I do not claim everything for the trip, but I think I have shown that the statement "The trip of Telemachus had no influence on the poem," is in utter disregard of the simple story of the *Odyssey*.

ROTATION IN OFFICE IN THE ROMAN REPUBLIC

By S. E. STOUT
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It is a fundamental principle of free government that its officers shall "at fixed periods be reduced to a private station, return into that body" from which they were originally taken, and that the vacancies thus caused shall be filled by regular election. As the constitution of Maryland states it, "Rotation in office in the executive" is one of the best securities of permanent freedom. In eighteen states of the United States the right of the governor to re-election is restricted by the constitution. In seven states the governor is prohibited from succeeding himself. The wide-spread prejudice in our country against the election of any man to the presidency for more than two terms is not due alone to the example and advice of Washington in declining to be considered for a third term. Some such limitation is inherent in any political system which looks toward the government of the people by the people. If not embodied in the substantive law, it is certain to become a matter of practice. As *mos* or as *lex* it is a mark of the capacity of a people for self-government. In the convention which framed the Constitution of the United States only two propositions with regard to the length of the president's term of office received serious consideration: one, that he should serve seven years and be ineligible to re-election; the other, that he should serve four years with the right of re-election conceded or implied. It would be going too far to say that the framers of our Federal Constitution drew their conviction of the wisdom of this restriction from the experience of Rome; but they were serious students of the political institutions of free Rome, and it is not improbable that they found confirmation in Roman history of their own conclusions on this point.

The Romans early reached the conclusion that rotation in office is one of the best securities of permanent freedom. Their kings were elected by the people for life; but the regal power was found

too great by reason of this long tenure to be held in check. In their later political thought they always looked upon the period of government by kings as a time of servitude. In Livy's analysis of the change from the regal government to a state of freedom he calls attention to the fact that the first consuls had all the rights and all the insignia of the kings, and finds the principal source of freedom in the fact that their power lasted but a single year rather than in any restriction upon that power. "Libertatis autem originem inde magis, quia annuum imperium consulare factum est, quam quod deminutum quicquam sit ex regia potestate, numeres. Omnia iura, omnia insignia primi consules tenuere" (Livy ii. 1. 7; cf. Dion. Hal. vii. 55). The practical force of this restriction was made still more effective by the fact that both consuls did not employ the *fascēs* in the city at the same time. "Id modo cautum est, ne si ambo fascēs haberent, duplicatus terror videretur" (Livy *loc. cit.*; cf. iii. 39. 8). The two consuls usually alternated in administering the government a month at a time through their year of office. That there was at first no restriction upon the right of consuls to re-election is shown by the fact that one of the consuls of the first year of the republic, M. Valerius Publicola, was re-elected the next two years in succession, and again a fourth time after an interval of three years. It must have occurred at once, however, to the Romans that the re-election of a consul to succeed himself—*continuatio* was their technical term for this—was in reality a partial nullification of the principle of one-year tenure of the office. It is not repeated after Publicola until 274 B.C., a period of 233 years. This is the more remarkable when we remember that elections were annual. There are only two certain cases of *continuatio* in 400 years, until the four successive consulships of Marius, which clearly mark the arrival of the revolution that converted the republic into the empire.

Some of the *fasti*² report L. Papirius Cursor as succeeding himself in 319 B.C., but others give the name of the consul of the second year as L. Papirius Mugillanus. Livy (ix. 15. 11) calls attention to this discrepancy in his sources, and leaves the matter at that

² It is assumed in this article that the best tradition of the *fasti* is in the main trustworthy.

point without expressing his preference. Although in a later passage (ix. 16. 11) he by implication favors the view that Cursor really succeeded himself, it seems unlikely that so notable a departure should not be better attested in our sources. The first certain exception after Publicola to the rule of non-continuation is in 274 B.C. The great plebeian, M'. Curius Dentatus,

Quem nemo ferro potuit superare nec auro,

who had dealt the Samnites a crushing blow in his first consulship, was after the lapse of fifteen years again called to lead in the desperate struggle against Pyrrhus. Having defeated Pyrrhus and driven him from Italy, he was made consul for the following year to succeed himself. In the poverty of our sources for this year we are not told why; but we can surmise that it was in order that he might complete the victory or the arrangements that should succeed it. The other certain case of *continuatio* is that of Q. Fabius Maximus in 214 B.C. He had served but part of the previous year as *consul suffectus*, and this might conceivably have been pleaded in his behalf if his election had been merely a matter of political struggle. At any rate a similar circumstance has been held by many in recent American politics to justify a candidacy for a third term as president; and in some states in which a governor is not permitted to succeed himself it is stipulated in the constitution that if his first term has been merely the filling out of an unexpired term of his predecessor, he shall not be considered ineligible to succeed himself. The re-election of Fabius, however, was not for the sake of Fabius, but for Rome's sake; for he was greatly needed at the time as a leader against Hannibal. Moreover, two years before, after the disaster at Lake Trasimene, it had been expressly decreed by the senate and enacted by the people that so long as the war should continue in Italy it should be legal to re-elect ex-consuls as often as the people wished. The case of Marcellus in the same year, 214 B.C., is not a real exception to the rule. He had been chosen for an unexpired term in the previous year, but if he had entered upon the office it would have given Rome for the first time in her history two plebeian consuls. The patrician augurs, therefore, had no difficulty in deciding, when it thundered while he was being

inducted into the office, that his election had been displeasing to the gods; and Marcellus was too good a Roman to enter upon the consulship *deis renuentibus*. The Sword of Rome was therefore altogether eligible when elected the following year.

Although after the consulships of Publicola there is not another case of *continuatio* for more than two hundred years, it was not at first made a matter of law. The principle appealed to the great body of patricians who were eligible to the consulship, for it gave more of them opportunity to attain this goal of their ambition, and made it more difficult for one to overshadow all the rest and dominate the state. It appealed to the plebeians, as it gave the opposite party less perfect harmony and a less concentrated leadership. There were not often candidates bold enough to ask for immediate re-election; and in the few instances when this did occur the tribunes of the people were quick to enter a protest against the consideration of the candidate. The first legislation on the subject was a *senatus consultum* of 470 B.C. "In reliquum magistratus continuari et eosdem tribunos refici iudicare senatum contra rem publicam esse" (Livy iii. 21. 4). This enactment is entirely general in its terms, including all the regular magistracies, and adding the tribunes of the people, whose office was not at that time regarded as a *magistratus*. The decree was aimed, however, at the tribunes, whose leadership was being made more effective by their continuation in office. When the people disregarded the decree and re-elected the same tribunes for the following year, the patricians wavered for a time and were inclined to continue the same consuls also. They were dissuaded from doing so by one of the consuls who would have been re-elected. Eleven years later, in 459 B.C., a popular consul again declined to allow his name to be presented as a candidate for re-election (Livy iii. 64-65).

The principle of non-continuation required only that one year should intervene between two consulships of the same man. In practice they were usually separated by a longer interval. This *mos* was given the validity of enacted law in 342 B.C. Livy (vii. 42) reports that in this year it was enacted by a *plebiscitum*, "Ne quis eundem magistratum intra decem annos caperet." This *plebiscitum* was, however, disregarded in the election for the following

year. Because it was twice violated within the next twelve years and then more generally followed, Mommsen, in the *Staatsrecht*, where he discusses this and allied topics in considerable detail, suggests that it may have been passed in 330 B.C. instead of in 342 B.C. The suggestion has, however, little to commend it. Re-elections to the consulship with less than a ten-year interval occur in 320 (two cases), 315 (two cases), 314, and repeatedly thereafter. These frequent exceptions take away all justification for arbitrarily assuming 330 as the date of the enactment, for it is little less out of harmony with the records of the *fasti* than the earlier date given by Livy. The vote by which such a law was passed was no more an expression of the people's will than the vote by which a consul was elected for a second term; and it was provided in a law of the Twelve Tables (Livy vii. 17. 12) "ut quodcumque postremum populus iussisset, id ius ratumque esset." The only person to run any risk in such a re-election was the official who presided at the election, who might be called to account before the people after he was out of office for holding the election *contra leges*; but the people were not likely to vote a fine upon him for humoring them in their partiality for a favorite candidate. Every law passed in Rome controlling elections was thus violated on occasions by election officials. When providing for elections in municipal towns this defect was guarded against in the *Lex Iulia Municipalis* by assessing a fine against the candidate elected to office in contravention of the law, and an equal fine against the officer presiding at the election for receiving votes for a disqualified candidate.¹ The law fixing the ten-year interval between two tenures of the same magistracy gained in favor steadily. Broken rather frequently in critical parts of the Samnite wars, we find that between 295 B.C. and 254 B.C., out of fifteen iterations of the consulship, only three violate the rule of the ten-year interval. In the later years of the First Punic War, under the stress of that struggle, the law was practically cast aside. It was placed in abeyance during the Second Punic War, as noted above. Between the close

¹ It may be noted also that in the *Lex Municipalis Malacitana* it is made a condition of eligibility for a candidate for the duovirate of the municipium that he shall not have held that office within the preceding five years.

of the Second Punic War and 104 B.C., the year of the second consulship of Marius, during a period of ninety-five years, out of twelve iterations of the consulship only three show less than a ten-year interval. The frequent consulships of Marius, Cinna, and Carbo in the last century B.C. were revolutionary. The law requiring the ten-year interval was re-enacted by Sulla, broken by Pompey, and frankly given up under Caesar and his successors.

During the period when consuls were replaced by *tribuni militares consulari potestate*, since these officials were *magistratus extraordinarii*, there was no legal impediment to their immediate re-election. They were more numerous than the consuls, and the re-election of individuals would not be so dangerous in principle as in the case of consuls. In the fifty-one years in which military tribunes with consular power were elected, out of 254 cases of individual elections only nine cases of *continuatio* occurred. The twenty-six cases in which men were re-elected after an interval of one year suggest that the introduction of this interval was a matter of policy. This is especially true in a case like that of Ser. Cornelius Maluginensis, who was elected in 386, 384, 382, 380, 378, and 376 B.C., six times, each with an interval of one year. The principle of rotation was therefore practically kept in effect during the period of the *tribuni militares consulari potestate*.

Re-election was very rare in the offices of quaestor, aedile, and praetor. These offices were looked upon as stepping-stones to higher position, and the aedileship and the praetorship entailed heavy expense on the holder if he sought popularity in the office with a view to higher preferment. There was therefore small inducement to lead any person to seek re-election to these offices.

The office of censor placed so great and such arbitrary power in the hands of its possessor that the length of term was reduced from five years to eighteen months. Q. Fabius Maximus Rullus, the censor of 304 B.C., when urged to stand for re-election refused, "*dicens non esse ex usu rei publicae eosdem censores saepius fieri*"—an ancient prototype of an illustrious modern example. The only man during the republic to hold the office of censor twice was C. Marcius Rutilus, and for this his countrymen added the cognomen "Censorinus" to his name. His first official act in his

second censorship was to assemble the citizens in a *contio* and rebuke them sharply for twice entrusting the office to the same man.

If we may trust the statement of Cassius Dio (Fr. 22. 2), *continuatio* in the office of *tribunus plebis* was forbidden from the first. The senate's decree of disapproval in 470 B.C. has been referred to above, and we know from Dionysius of Halicarnassus (x. 30) that the continuation of tribunes was again struck at in 457 B.C. In the fierce political struggles between the patricians and the plebeians, however, the latter did not hesitate to continue in office at critical times in the contest tribunes who were zealous and effective in championing their cause. At the climax of the struggle they kept the same tribunes in office for ten years in succession in the effort to pass the law requiring one consul to be a plebeian. The law was passed in 367 B.C. This ended for a long time the political struggle between the orders, and the tribunes of the people sink out of the notice of the historians until the tribuneship of Tiberius Gracchus in 133 B.C. The *fasti tribunicii* cannot be made up with any approach to completeness for the intervening 234 years, but it is certain that second elections as *tribunus plebis* in this period are very rare, and continuations occur but two or three times. The principle of non-continuance in the office had become so well established by the time of the Gracchi that the attempt of Tiberius to keep the office a second year led to violent measures.

The principle of rotation in office was therefore thoroughly accepted by the Romans of the republic, and although the very elastic nature of the Roman constitution made possible exceptions to any positive law on the subject, it was adhered to with remarkable strictness in every elective political office; and in the abandonment of the principle in the last century B.C. we have one of the clearest indications of the approaching breakdown of free government among them.

LATIN IN THE GRADES AGAIN

BY ANNA S. JONES

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One day last spring a teacher stopped me in the hall and asked, "What do you think about this Latin in the grades? What is your honest opinion?" Viewing the ground cautiously and seeing no reason why the opinion I expressed should not be honest, I replied, "For every pupil, no; for the pupil with average ability, probably yes; for the pupil with ability above the average, decidedly yes."

But this involves a division of the pupils into the more and less favored, and here objections are raised. One teacher remarks, "Personally I do not like the system of dividing the pupils and letting the bright ones take English with the Latin grammar. It takes the good pupils out of my class and makes the class very uninteresting." Another teacher, looking at it less personally, says, "I do not approve of separating the pupils. The duller children need the inspiration that comes from having the bright ones in the class." If we are to be personal about the matter, how far are you willing to have your bright child used as material for making the class interesting for the teacher or inspiring for the dull pupils? Moreover, if we have in mind merely the advantage of the duller child, there is an influence as likely to cause humiliation and discouragement as inspiration and help. After dividing a class in which there were marked contrasts, I found that the pupils in the slower section began at once to do better work. One little girl said, with real joy, "I can do better work now; but in that other class I was always fussed." Is it right, however, to decide the question thinking only of the advantage of the duller pupil? Even suppose the bright boy is an inspiration to the dull one, what is the effect of the dull boy on the bright one? He becomes bored, careless, and conceited. He is acquiring habits of inattention, disastrous for all his future life. He is losing time and ability, and the

world is losing him. We give special equipment, special teachers, special fresh air, to our sick and subnormal. It is true that many schools now are allowing the brighter pupil to advance more rapidly. The time may even come when some expense may be given to equipment and instruction for them, and the community will find it a paying investment.

In giving my honest opinion, I said that the average pupil should probably take Latin. This depends upon the conditions under which the class is formed. In the case of foreign children who hear poor English or none at home, it is a question whether at this stage in their school life they can afford to give any time to a foreign language. The decision should be governed by the nature of the class work. Even the child with no foundation in English may gain a great deal from the study of Latin-English grammar, but for him the subject of English composition, written and oral, must be amply provided for in another class. There is room for doubt, or rather no room for doubt or for anything else, when the teacher must teach, in the same class with Latin and English grammar, the subjects of English composition, oral expression, spelling, English literature, penmanship, and vocational guidance.

If Latin and English are to be taught together there is no doubt that the right time to begin is in 7-1. The work in Latin should keep one step in advance of the English. The same nomenclature should be used, and the newer English should be illustrated by the older Latin, the logical and helpful method. Under favorable conditions the two years in the grades should enable the pupils to cover the work of the first year in high school. There are many points where useful correlation between Latin and English will be lost if less than this amount of Latin is covered.

The question is sometimes asked, "What can be done to keep the children interested?" My answer is, "Teach them Latin." No stimulants, no moving-pictures are needed here to keep interest awake. I do not know why it is, but children do find just plain Latin interesting. If their neglect or my conscience leads me for a time to drop Latin entirely in favor of the English grammar, they consider it a punishment and inquire eagerly when they may have Latin again. Some devices, however, may be noted. The pupils

enjoy learning quotations, and we try to select those that are well known or those that involve some new form or construction. We have had the pupils collect pictures illustrating life in ancient Italy, or some story in history or mythology. These are pasted on large cards and labeled in good simple Latin. We spell down on vocabulary, inflections, and quotations. The pupils' names are translated into Latin and written on cards; on another set of cards are Latin questions about the quotations or inflections. The pupils select a teacher and with these cards they can conduct a very creditable Latin school by themselves. Unexpected exclamations and questions in Latin always rouse a class to a wide-awake enthusiasm. But it is a task of unlimited patience to get answers that are in any way accurate. Glibness, rapidity, inaccuracy, are the besetting sins. If conversation in Latin helps to overcome these it is wise, otherwise not.

Several times we have given a play selected from *Decem Fabulae*. It is needless to say that the pupils are wildly enthusiastic about such an exercise. The rising generation would rather act than eat. If the study of a play can be so arranged that it contributes something of value to every member of the class, it should form a part of the semester's program. There is a temptation sometimes to place too much emphasis upon material things, pictures, models, dolls, to be handled and exhibited. These things are no doubt interesting, and of some value in themselves, but I am inclined to think that we are tempted today to put too much stress upon them. In the higher grades, where the Latin is an old story, perhaps these stimulants are needed, perhaps they are wise. But in the grades they are not needed as yet; the interest in Latin comes from the subject itself. Do let us keep this interest where it belongs; do let the pupils in this class use their brains and learn to keep their hands still.

One of the common arguments in favor of Latin in the grades is the statement that young children memorize easily. They certainly do it reluctantly. The average child of today can learn readily when he pays attention and applies his mind to the simple task before him; but, oh, how he hates to pay attention and apply his mind to a simple task! Yet these children like high marks, and consider it no disgrace to be on the honor roll. They still recognize

the actual school work as a legitimate part of the day's program, and the teachers are recognized as the legitimate guides in this work, not simply tolerated but even admired and respected, according to the present standards of respect. They would be strangely out of place in Lacedaemon, the honored home of the aged, and they would wonder what the Athenians were applauding. Yet their attitude is not objectionable; they admit us on terms of perfect equality, to be talked with, joked with, and corrected, especially corrected.

It has been my good fortune during the past five years to be associated with a certain keen and sympathetic session-room teacher. More than once she has said to me, "The pupils in the Latin class do have a manner quite unlike the manner of the other pupils in my room." I say, "They are the better pupils." But she insists, "That is not all; there is something they get in that training that leads to dignity and a state of mind that is carried on into other subjects and into their general behavior in the room." What is this influence? The children come from the sixth grade with no experience in attacking a difficult subject; they find in Latin a subject that appeals to them because it is different from anything that they have studied before. While it is difficult enough to exercise their minds it is not confusing and discouraging; it is not as difficult to understand as English grammar.

The children come to class bubbling and sputtering with eagerness to make themselves heard; not so much to recite as to tell someone else how to recite, to forestall my correction of John's mistake, or better still to tell me my mistakes. I know I have been criticized for expecting in the seventh grade that degree of decorum which I find in the high school. I might say that even that degree is not alarming. If these children are allowed to conduct their life *sua sponte*, I should never make my voice heard, we should simply revolve in a merry-go-round. The audacity of these young people amazes me every day. They hesitate at nothing, they are ready to discuss anything. Even the versatile Archias would envy them; for they too are able to give a great number of most excellent sentences extemporaneously; but unfortunately they write nothing *accurate cogitateque*. Everyone is eager to be called to the front to

read his theme. Everyone is eager to show the reader's mistakes and the reader is as ready to defend himself. Here is a splendid ability and a splendid force to harness and guide but, oh, "where can accuracy be found and where is the place of understanding?" Try to insist on a few rules and definitions in English or Latin. It is the work of days or even weeks to get these firmly fixed in mind. The children are far more concerned with the form of the work than the content. A written exercise satisfies them, for it is something tangible; but the correctness of this is not an important matter. They want results with no effort. They cannot learn that effervescing is not reciting. What has all this to do with Latin in the grades? I do believe that Latin taken at just this impatient, restless period in the child's development is a means toward leading him to better habits. It is a subject which is hard and yet not puzzling; it is interesting and not flippant; its value is not connected with material things; it serves to illuminate English grammar. The pupil is more willing to work hard on Latin than on English which he wrongly believes he knows because it is the tongue that he speaks. This hard work is usually the first that he has met in all his short life, and the experience may save him some disastrous shock in his first semester in high school. The work helps him learn habits of concentration, and the exactness of the language enables him to see results when he does try to be accurate. May we not believe that in the splendid language of Virgil there is something great and charming that holds these children and that gives them, as my friend believes, an added dignity and a respect for scholarship? something that makes their minds more clear, steady, and serene?

When the pupils have completed three or four semesters' work I am in the habit of asking them their opinion, their honest opinion, about the work. Some allowance ought to be made in view of their inclination to write what they have heard or what they think I wish to hear. Children of this age, however, are more spontaneous than they will be five years later; they are less inclined to a generous or cautious consideration of my feelings. Here are some of their remarks.

"I used to think that in learning a language you just had to learn words. Now I see that there is more to English than I ever thought there could be before this semester."

"Good Latin students are usually the people higher up in life and they are looked up to by others as wise men. If every business man who has to deal with foreign countries would study Latin, we would have a country filled with great men, and many embarrassing mistakes would be avoided."

"Studying Latin has been excellent discipline for me; I used to pay attention about one-half the time, but now I don't miss anything if I can help it. Paying attention has also raised my standing from F to G. I am glad that I reformed as my mother and father do not like F's and I wanted to get my name on the honor list. I know that I am ready to reason nearly twice as well as I could before taking Latin, and I think it helps me understand some hard points in my other studies."

"I have learned more English in the last two semesters than in all the others put together, and I have went to five different schools."

"This semester's work has been very hard for me to digest but I have gone through it all quite prosperously. Where there is a will there is a way. I am sure I have been taught much more common sense than anything else this semester."

"Latin is a subject that I do not care about. To me it is like medicine. I do not like it but it does help me in my other studies, and I think that every child that has a chance to take Latin ought to."

"Latin is a language that requires a great deal of study, which not only gives one the knowledge of Latin but also develops the mind. Latin has taught me to study without looking up every time anyone comes in or goes out of the room; and Latin being so hard has made me study harder, not only in English but also in all my other studies."

"We do not learn as much as we ought because the teacher has to spend so much time teaching us parts of speech which we ought to know. I think she teaches us the best she knows how, but—"

And that sentence was never finished.

VOTIVE OFFERINGS AND THE WAR

BY EUGENE S. MCCARTNEY
University of Texas

In ancient times many aspects of paganism were so deeply rooted in the life of the people that they could not be superseded by Christianity. The best that could be done was to endow them with a richer and fuller meaning. Among the outward manifestations of Greek and Roman religious belief was the custom of making *ἀναθήματα* and *donaria* to the gods to show gratitude for salvation from peril or the curing of afflictions. Frequent offerings were pictures of dangers avoided or models of parts of the body restored to health, accompanied by accounts of the event. The survival of this old custom is well known to travelers in classical lands. Popular shrines are likely to be adorned with wax or metal representations of limbs healed, with crutches discarded, or with pictures illustrating narrow escapes by land and sea. Votive ears, eyes, arms, legs, etc., are still in such demand that they are carried in stock by jewelers.

The great war which is upheaving old ideas and old ideals and causing an entire readjustment of modern life has not failed to exercise its influence upon the immemorial custom of making votive offerings. In the Church of Santa Maria del Carmine in Naples there is an imposing array, an impromptu museum, in fact, of *ex-voto* objects, such as bullets, bayonets, swords, water flasks, representations in silver of parts of the body and of fully equipped soldiers and sailors in miniature.¹ Nearly every offering is accompanied by a postcard photograph of a soldier saved by the intervention of the Madonna, and all of them have accounts of the miracle. The writers endeavored to do special honor to the occa-

¹ Helmets, cuirasses, shields, greaves, lances, javelins, swords, etc., were common military *ex-voto* offerings among the ancients. The best known of these objects is, perhaps, the bronze helmet which Hiero and the Syracusans dedicated at Olympia to commemorate their victory over the combined Etruscan and Carthaginian fleets off Cumae in 474 B.C. See W. Greenwell, "Votive Armour and Arms," *J.H.S.*, II, 65-82; Daremberg et Saglio, *s.v.*, *donaria*; Rouse, *Greek Votive Offerings*, pp. 95-148.

sion by forsaking the Neapolitan dialect and parading their best Tuscan, but the linguistic fatalities were in some instances appalling.

A soldier who presented the Austrian dagger that had menaced his life testified that he had been "miraculously saved in war through the protection of the Madonna del Carmine." An infantryman made a gift equally grim: "Finding himself at the front in the first line, he was attacked with this very bayonet the fourth or fifth of August on the hill Selz on the Carso, and through special favor of the Madonna was saved." An officer dedicated some of his clothes: "The lieutenant F.C., wounded in war and saved through the favor of the Madonna (while they were saying in this church a mass for his safety), has brought here his shirt pierced by the projectile."

The next soldier expressed himself crudely, but his meaning was perfectly patent. He presented a picture of himself and two of the objects to which he refers, the scapulary of the Madonna and the medallion: "R.C., 133d Reg., 8th Comp., the first of August had a bullet which pierced his pocket-book, burned the pictures in it, then pierced the scapulary of the Madonna, finally twisted a medal of Saint Anastasius, and barely grazed the skin of his stomach, remaining harmless. He brought these things with his own hands the 24th of August, 1915."

The dedication accompanying a small silver soldier with a bullet attached to his belt read as follows: "M.C., 31st Royal Infantry, 6th company brought this offering with the bullet which grazed his breast and fell to the ground without injuring him. He has said that it was a special favor of the Madonna del Carmine invoked by him with entire faith. 24, 2, 1916."

A mother who presented a photograph of her son and a miniature silver soldier poured out her thankfulness as follows: "Soldier M. of Carmine wounded on the mountain Sei Bassi the 25 July on the forehead and the right foot by splinters of grenades escaped [*da schegge di granate scampate*: note the syntax!] miraculously from certain death." A postscript informs us that "Angiolo M. has now been discharged from military service, going to work." In the next illustration the faulty spelling of the original is necessarily eliminated, but its style can be reproduced: "I ought to

have been struck with this bullet, but instead, calling upon the Virgin of Carmine, it stopped on my right shoulder without striking me in the Italy-Austria war in 1915."¹

Τόξα τάδε πτολέμοιο πεπαυμένα δακρυόεντος
νηῶ Ἀθηναίης κείται ὑπωρόφια
Πολλάκι δὴ στονοέοντα κατὰ κλόνον ἐν δαὶ φωτῶν
Περσῶν ἵππομάχων αἵματι λουσάμενα.

The next epigram (vi. 84) is almost thrilling:

Ζηνὶ τόδ' ὀμφάλιον σάκεος τρύφος, ᾧ ἐπὶ λαϊὰν
ἔσχευεν ἀριστεύων, ἄνθετο Νικαγόρας·
πάν δὲ τὸ λοιπὸν ἄκοντες ἰσαριθμὸς τε χαλάζῃ
Χερμαὶ καὶ ξιφίων ἐξεκόλαψε γένους.
ἀλλὰ καὶ ἀμφιδρυπτον ἐὼν τόδε χειρὶ μεναίχμα
σφίξετο Νικαγόρα, σφίξε δὲ Νικαγόραν.
Θεσμὸν τὸν Σπάρτας μενεφύλοπιν ἀμφὶ βοεῖα
τῇδ' ἐτις ἀθρήσει πάντα φυλασσόμενον.

More or less similar are epigrams 9, 52, 81, 85, 86, 91, 97, 123, 124, 141, 163, 264.

The most remarkable gift seen by the writer was a picture representing a battleship careening with its prow blown to pieces and a sailor swimming out of danger.² In a corner of it were two priests and the Madonna with the infant Jesus. A sailor's hat³

¹ Ancient dedications of arms and armor were most frequent after the soldier had retired from military life. They do not dwell upon details of hairbreadth escapes. The *Palatine Anthology* contains a number of interesting dedicatory epigrams. The following is by Simonides (vi. 2):

² In antiquity it was a common practice to consecrate pictures representing perils encountered upon the water. A friend asked Diagoras the Atheist when they reached Samothrace: "Tu, qui deos putas humana negligere, nonne animadvertis ex tot tabulis pictis, quam multi votis vim tempestatis effugerint in portumque salvi pervenerint?" (Cic. *N.D.* iii. 37. 89).

³ The dedication of clothes is an old custom:

"Forte sacer Fauno foliis oleaster amaris
Hic steterat, nautis olim venerabile lignum,
Servati ex undis ubi figere dona solebant
Laurenti divo et votas suspendere vestes"

(Verg. *Aen.* xii. 766-69).

Compare also the figurative language of Horace (*Carm.* i. 5. 13-16):

"Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo."

The writer is informed that there is a stone ship under full sail in a cemetery outside of the city of Mexico.

and a miniature seaman in silver accompanied the picture. The dedication runs as follows: "L.P. has come to thank the Madonna for his having remained safe from the catastrophe of the Benedetto Brin through a real miracle, as he was picked up on the water after the explosion of 27, 9, 1915, hour 8:10. 20th Oct., 1915."¹

The writer saw these gifts in February of 1916. An entire room adjoining the apse was devoted to them. The objects aroused great interest, especially among the poor people of the district, who gazed at them in reverent awe.

The influence of the war upon the time-honored custom of making *donaria* to the gods is not confined to Italy. A visit to the cathedral of St. Andr  at Bordeaux will reveal its effect in France. In June of last year there were to be seen at the base of the pedestal of the statue of Joan of Arc two large baskets filled with flowers and offerings of soldiers and of friends and relatives of soldiers. Individual and group photographs of *poilus* abounded. Almost all of them were decorated by a border of narrow ribbons in the national colors. On the front or back were written a few words breathing some soul's despair or hope.

Many of the supplicants had written with their hearts on their pens, and the occasional misspellings and the frequent omission of accents only heightened the pathos of the gifts. Several of the letters were unopened. One superscription read: "Je recommande a Jeanne d'Arc"; another, "Bienheureuse Jeanne d'Arc." Upon the back of a picture of a young man was written: "Bienheureuse Jeanne d'Arc Protegez mon neveu et filleul Louis. je vous en serez (sic) reconnaissance." Worked in letters like those of the "Home Sweet Home" mottoes that used to adorn the walls of our grandparents' homes was a little girl's simple but heart-rending prayer:

Bienheureuse Jeanne d'Arc,
Protegez mon papa L.S.

Three lines at the bottom of another picture contained a volume of anguish:

Bienheureuse Jeanne d'Arc,
Protegez mon fiancee [sic]
Une petite fiancee.

¹ The writer included a brief description of these offerings and dedications in a letter which was published last year in *Old Penn* (pp. 1103-5), the weekly journal of the University of Pennsylvania.

One of the longer supplications read: "Oh bienheureuse Jeanne Darc protegez mon cher mari A.D. Mettez fin le plutot possible à cette guerre que nous fait tant souffrir et rendez le moi sain et sauf comme avant son depart. Bienheureuse Jeanne d'Arc soyez pour la France protegez le mari et rendez le moi." The next entreaty breathes the spirit of France. The welfare of the country is put before that of kith and kin: "Bien heureuse ete veneree Jeanne D'Arc vous qui avez sauve deja une fois la France, sauve la encore une fois faites terminer cette abominable guerre Protegez mon cher mari Rendez le moi bientôt sain et sauf."¹

The writer hoped to copy several more of these invocations, but so many women with tragedy written upon their faces were coming and kneeling before the statue that it seemed a sacrilege for one so carefree to disturb them.

There were striking differences in the character of the offerings of the Italians and French as well as in the manner in which they were made. At Naples the soldiers themselves for the most part presented grim reminders of perils and adventures in which they owed their safety to the intervention of the Madonna. At Bordeaux a large majority of the petitions to Joan of Arc were made by relatives and friends, and they invoked protection and a safe return for those still in danger. The French gave nothing that suggested the horrors of the battlefield.

Cabinets of *ex-voto* objects in the museums of Europe have a deeper meaning for the writer as a result of his sojourn abroad. Each one may represent some soul's yearning for help or thanksgiving for relief. Many things Greek and Roman become imbued with a richer and deeper significance when contact with life is widened, and votive offerings prove no exception when one sees what they mean to supplicants.

¹ A special effort was made by the writer to copy everything exactly as it was written.

ECCE! CAESAR VIVIT!

BY LENA M. FOOTE
La Grange High School, Indiana

In the October (1917) issue of *World's Work* is an interesting article "France, Battleground of Civilization" in which the writer makes extended reference of four pages to Caesar's *Gallic War*, comparing it with the present crisis. We hope that the following quotations may inspire every Latin teacher to beg, borrow, or buy a copy of the magazine, and read the comparison to the Caesar classes or, better yet, to the entire high school.

There is probably no production of the ancient world that has such an emphatic modern ring as Caesar's description of his Gallic wars. Most of us remember Julius Caesar as a gentleman who spent the larger part of his existence composing Latin histories that have since vexed the lives of millions of schoolboys. Yet no work deserves more careful reading at this present hour. The very first page of the *Gallic Wars* might almost have been written by a correspondent in the present war. The first people Caesar mentions are the Belgians; of all the Gallic races, he says, "the Belgians are the bravest," and he attributes these qualities largely to the fact that they "live next to the Germans with whom they are constantly waging war."

The very names scattered over Caesar's first pages bring up a thousand memories of the present war. His third sentence refers to the "Matrona River," which is merely the Latin form of the Marne. Then there is the Sequana, which is of course the Seine, the Axona or the Aisne, the Sabis or the Sambre, while the Latin names of the Gallic tribes are practically all preserved in the names of modern French cities or towns. Thus the Parisii naturally suggests Paris, the Suessiones, Soissons, the Remi, Rheims—and so on indefinitely.

Under the subtitle "The Germans of Caesar's Time," the writer continues:

Caesar's description of these ancient Frenchmen and Germans shows how innate is national character. In all the finer things of life, he says, the Gauls are greatly superior to their ancient antagonists. He finds them brave to recklessness, exceedingly impulsive, light-hearted, gay, "only too ready," he says, "for any adventure." It sounds strangely modern to find such phrases

as "Gallic refinement" applied by Caesar to these ancestors of the modern Frenchmen. On the other hand Caesar hardly ever mentions the Germans without showing his hatred and contempt. He describes them as a harsh, uncivilized, violent people, whose whole life is absorbed in war and whose relations with foreigners are marked by treachery and a disinclination to observe treaties and agreements. "Their business of life," writes Caesar "is summed up in hunting and the art of war, and their training in feats of hardship and endurance begins with earliest childhood." . . . Two thousand years ago the Germans manifested that same love of devastation which they have recently displayed in France. "To have a vast desert of unpopulated land," he says, "lying around their frontiers is to them an object of much complacency."

The writer discusses the campaign against Ariovistus and remarks,

Thus this first book of Caesar, which most American schoolboys find so tedious, really describes one of the great decisions of history. The events recorded settled the question whether France was to be a nation of Frenchmen or of Germans; whether the Gallic civilization was to give way to the more barbarous institutions of the Germans. . . . Judging from Caesar's description of this early German king, he had certain traits that suggest the present Kaiser. His most conspicuous qualities, as reported by the Aeduians and Sequanians, were "cruelty and insolence." He was boastful, arrogant, and and brutal in the best Germanic style, "a man of capricious and ungovernable temper."

Caesar was naturally inclined to come to the assistance of these Gallic tribes, which had been friendly to Rome for years, but he was really consulting the safety of the Roman state. . . . Apparently about the same motives impelled Caesar to go to the assistance of the Gauls in B.C. 58 that impelled England and later the United States to take similar action about two thousand years afterward—with the same instinct of self-preservation Caesar preferred to fight the Germans in Gaul rather than to fight them in Italy! . . . Caesar's policy at first somewhat resembled that of our own President Wilson. He wished to avoid war if that were humanly possible. So he resorted to negotiations.

Under the title "Ancient 'Scraps of Paper,'" the writer recounts Caesar's dealings with Ariovistus and the latter's treachery, also the later encounter with the Germans in 55 B.C. Under "Old Battlefields Used To-day," we note:

In other campaigns Caesar fought over precisely the same territory that forms the scene of the present conflict. In B.C. 57 Julius Caesar, entrenched along the heights of the Axona (Aisne), watched the camp fires of the enemy

Belgians stretched along a front of eight miles, precisely as the French have been watching the Germans for the last three years. Here at Bibracte—which is Berry-au-bac—was fought a great battle, in which the Romans were victorious. In 1862 excavations at this spot brought to light Caesar's ancient camp. The fleeing Belgians entrenched themselves at Noviodunum—which is the modern Soissons—but Caesar ousted them and continued the pursuit. Caesar finally came upon his fiercest enemies the Nervii at a place about three miles west of Maubeuge. That famous battle, the hardest Caesar ever fought, the one which, when the situation was going against the Roman legions, Caesar saved by snatching a shield from a common soldier and plunging himself headlong into the thick of the fight, was fought at this now familiar spot.

DAYLIGHT SAVING IN ANCIENT ROME

BY B. L. ULLMAN
University of Pittsburgh

The ancient Romans labored under the enormous disadvantage of having no way of measuring small periods of time, as we have with our seconds, minutes, and hours. They divided their period of daylight into twelve periods of equal length which they called hours. These, of course, varied in length according to the time of year from about forty-five to seventy-five minutes. Think of trying to run railroad trains on such a system! But the system had great advantages as a compensation—the Romans were not confronted with the great problem of daylight saving. The various occupations of the day were arranged with reference to sunrise—a certain engagement might be made for the end of the third “hour” after sunrise. To illustrate the advantage of this plan let us take a concrete example. On the longest day of the year (June 21 or 22) the sun rises in the latitude of Pittsburgh at 4:51 A.M., eastern time, and sets at 7:51 P.M. On that day three Roman “hours” after sunrise (counting an “hour” as one-twelfth of daylight) is 8:36 A.M. by our time. On the shortest day of the year (December 21 or 22) the sun rises in the latitude of Pittsburgh at 7:41 A.M. and sets at 4:55 P.M. Three Roman “hours” after sunrise is 9:59 A.M. Thus, on June 21 at the end of the third hour, one hour and twenty-three minutes of daylight would be saved in Pittsburgh as compared with December 21. The amount of daylight saved would vary of course with the time of day that an appointment was made. In the afternoon they evened up matters by scheduling for the eighth “hour” in summer what would be put at the ninth “hour” in winter. We see too that this system had another advantage, one which the modern daylight-saving proposition cannot offer. It is as if we were to set the clocks ahead a different number of minutes every day during the summer, instead of a fixed sixty minutes. This is of course impossible.

Besides, the Romans were very early risers. A schoolboy was often on his way to school, munching his breakfast roll by the light of a lantern, before sunrise. Many men got up to start the day's work in the middle of the night. The result was that the Romans accomplished a great deal of work in a long morning, leaving the afternoon for recreation, exercise, and care of the health. This was true at least in the case of the leading men and was no doubt a factor in the wonderful efficiency in organization and administration exhibited by them. In the afternoon the prominent men of that day invariably took exercise for their health. They usually played ball—often a kind of tennis. We hear of one man who walked four miles and played a long vigorous game of ball every day at the age of seventy-seven. This exercise was followed by hot-air and warm-water baths, a cold plunge, and a good rub-down. Then toward the end of the afternoon they were ready for a good dinner seasoned with intelligent conversation about the great things of life.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, the University of Missouri, Columbia, Mo., for the Southern States; and by Frederick C. Eastman, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Miss Bertha Green, Hollywood High School, Los Angeles, Cal. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

California

The Classical Association of the Pacific States held its third annual meeting in Los Angeles on December 20 and 21, 1917. The sessions were well attended, and particularly noteworthy was the presence of many who were not teachers of the classics, about two hundred in all being in attendance at the opening session. Dr. W. A. Edwards, of Los Angeles, president of the Association, presided at the meetings. The program was as follows: "The Contribution of Ancient Greece to Modern Life," by J. Stitt Wilson, former mayor of the city of Berkeley; "Ancient City Planning and Some Modern Applications" (illustrated), by Professor H. R. Fairclough, of Stanford University; "Today's Demands on the Latin Teacher," by Professor A. F. Lange, director of the School of Education, University of California; "Some Reconstructions of Classroom Work," by J. E. Donaldson, of Fullerton Junior College; "Latin Programs," by Miss Josephine Arnoldy, of the Santa Ana High School; "The Women of Caesar's Family," by Professor M. E. Deutsch, of the University of California.

The report of the secretary-treasurer showed a membership of 204 on December 18, and a balance of \$33.43 on hand at the end of the fiscal year, August 31, 1917. A new contract was entered into with the University of Chicago Press.

The following officers were elected to serve during the year beginning September 1, 1918: President, Professor H. R. Fairclough, of Stanford University; members of the Executive Committee, Dr. W. D. Ward, of Occidental College, Mr. C. B. Gleason, of the San Jose High School, and Dr. A. P. McKinlay, of Portland, Ore.

Colorado

The University of Denver.—On December 17 the classes of the department of Latin began the celebration of the *Saturnalia* by the reading and discussion

of papers prepared by the students on the customs observed by the Romans at this feast and of the customs derived from it still prevailing all over Europe and America at the Christmas season. During the week, each day, some time was given to the translation of Latin hymns and Christmas carols. On Friday, the twenty-second, the last day before the Christmas vacation, an irruption was made into the classes in session in the departments of English, French, Spanish, and German, the Latin students passing little cakes and confections. The Latin delegations were preceded by stately maidens carrying tall candles. The English department requested the professor of Latin to give a talk explaining the customs of the *Saturnalia*; the work of the classrooms was completely broken up; the professor of English repeated the substance of the Latin professor's talk to the students of German; meantime the entire Latin department had repaired to a small chapel and were singing Latin carols and hymns. On their return to the Latin Room to finish the cakes and extinguish the candles, the *principes* from the other departments *gratulatum convenerunt*.

For this celebration there was placed in the Latin Room an exhibit of more than thirty photographs and reproductions of paintings of the Madonna done by renaissance and modern masters. At the close of the regular college chapel services a copy of the *Saturnalia* number of *ACTA LATINA* was passed to each student of the university. This is a sheet, a "House Organ," if you please, issued by the Latin department every now and then, the next occasion worthy of which may be St. Valentine's Day.

Connecticut

The annual meeting of the Connecticut section of The New England Classical Association was held this year on October 27 at the Connecticut College for Women at New London. Special attractions made this the most largely attended of all the Connecticut meetings. Doubtless a desire to see the new women's college brought some. But "The Trojan Women," admirably presented by college students Friday and Saturday nights, and the address of Professor Tinker, of the English department of Yale, each made this meeting especially memorable.

In the play no attempt was made at exact reproduction but rather to produce on a modern stage the Greek effect. With original music and scenery designed for this one event, no pains were spared to make the play a success. Professor Nye and her companions in the college well deserved the enthusiastic reception given by the large and delighted audience.

The regular session started Saturday morning at ten-thirty with an address of welcome from President Marshall. With the assurance that he believed mightily in the classics he stated his hope, not merely to maintain the classical course, but to blend all that Greek and Latin can contribute in the cultural growth of the college. There is something America needs from Latin and Greek. In the new lines along which this new college is moving he wants the women classically endowed.

The three papers which followed emphasized the practical side of Latin. Mr. Coffin, of the Hartford High School, and Professor Harrington, of Wesleyan, showed by conservative use of statistics which they had gathered from Connecticut schools and colleges either that pupils in these institutions who do not take Latin are mentally inferior or else that there is something in Latin which enables pupils to do better work in English. Perhaps the real truth lies in a middle ground. Mr. A. S. Perkins, of the Dorchester, Massachusetts, High School, while asserting to the full the utility of beauty, emphasized the study of Latin as making for utility, especially on the side of English vocabulary.

The morning session closed with Professor Tinker's address, a ringing call to arms in a common cause against present ideals in teaching. After showing by examples the absolute need of a knowledge of ancient classics to know the English classics, and raising the question from his own experience whether the teaching of Greek could not be made less fragmentary in nature, that pupils might realize that Greek or Latin is something they might read for pleasure, he expressed his amazement at the mildness of the teachers of Greek in the face of their challenge. It is theirs to put students in touch with the deposit of truth from the past. Three attitudes only from the past are eternally significant: first, Greece's, with her idea of law and a life dedicated to wisdom; second, Rome's, with her idea of the state; third, the Christian church's, with its life of holiness and the idea of repentance. Of these the Greek is first in point of time and interpenetrates the others. The glory of Hellas is the glory of a cloudless dawn. With its constant recuperative power shown in the past still undiminished it will renew itself. There is no fear of the permanent position of Greek.

After lunch, at which the visitors were guests of the college, there was a short afternoon session. Professor Macurdy, of Vassar, in a paper to be published, pleaded for a larger vision in classical teaching. Dr. Bridge, of Westminster School, in a paper entitled "The Stupidest of Losses," protested against the widely attempted redefinition of the A.B. degree which finds Greek no necessity. It is not too late to make a new alignment beside the few colleges still faithful. Dr. Bunnell, of Norwich Academy, after reviewing the Greek situation in some Connecticut schools, closed the meeting with a watchword of cheer for our fight for ideals in a materialistic age. "Fear not to touch the best; the Truth shall be thy war."

A hearty vote of thanks was given to the college and its president. It was left with the chairman, Miss Nye, to appoint the committee for the coming year.

Indiana

At the *Indiana State Teachers' Association*, held Thursday, November 1, 1917, the Classical Section rendered the following program: "The Relative Merits of Cicero and Verres as Connoisseurs of Art," by Professor Frank H. Cowles, Wabash College; "The Centurion in Caesar's Army," by Miss Ruth E. Watkins, Hillsdale High School; "A Latin League for Indiana," by

Professor J. J. Schlicher, State Normal School; "Possunt Quia Posse Videntur," by Professor H. J. Barton, University of Illinois, the guest of the Classical Section.

The following committee, one member for each congressional district, was appointed to look after the interest of Latin in the state: First District, Mara Harsha, Princeton; Second District, Ida Chenoweth, Washington; Third District, R. E. Cavanaugh, Salem; Fourth District, Katherine Quinn, Seymour; Fifth District, Mabel Bishop, Brazil; Sixth District, Elizabeth Smeltzer, Richmond; Seventh District, H. P. Shell, Indianapolis; Eighth District, Emma Peters, Muncie; Ninth District, Anna Claybaugh, Frankfort; Tenth District, Caroline Weems, Indiana Harbor; Eleventh District, Isabel Cadden, Logansport; Twelfth District, Lena Foote, La Grange; Thirteenth District, Stella Peede, Goshen.

Professors J. J. Schlicher, of the State Normal School, S. E. Stout, of Indiana University, and H. M. Gelston, of Butler College, were appointed members at large. Game's *Teaching of High-School Latin*, published by the University of Chicago Press, was selected as the 1917-18 Reading Circle book for Latin teachers. The Latin department of Shortridge High School, Indianapolis, was appointed to have charge of the department of exhibits. Professor S. E. Stout, of Indiana University, was selected to have charge of the department of experiments. Professor H. M. Gelston, of Butler, was elected president for 1917-18.

Michigan

Michigan State Normal College.—Last December the *Sodalitas Latina* gave J. J. Schlicher's "Saccus Malorum" before the general assembly in the Auditorium. The costuming and performance of the play were so excellent that they aroused great enthusiasm and offered convincing proof that Latin is far from being a dead language.

Miss Helen B. Muir, for many years assistant in Latin, has resigned. Her place has been taken by Miss Clara Janet Allison, who brings to her work high scholarship and a remarkable record of successful experience.

The University of Michigan.—The following course of illustrated lectures will be given in the Alumni Memorial Hall, University of Michigan, Tuesday, Wednesday, Thursday, and Friday, March 26-29, 1918, in connection with the Classical Institute Conference of the Michigan Schoolmasters' Club: "The Indigenous Gods of Rome and Italy"; "The Graeco-Italian Divinities"; "The Worship of the Emperors"; "The Oriental Cults."

The general subject of the lectures will be: "The Roman Religion from the Monuments," and the lecturer will be Professor Gordon J. Laing, of the University of Chicago.

Nebraska

Hastings College.—The Latin Club of Hastings College has maintained a high standard and splendid interest in the programs given during the present

year. The Christmas meeting was enlivened by quaint old Latin carols. The main address of the evening was by the instructor in Romance Languages on "The Influence of Rome on Spanish Holiday Customs." The January meeting was given by the four members of the Catullus class with the recital of poems from this poet and metrical translations. The February meeting was in charge of the Vergil class in the academy, and at the March meeting the Greek students will sing Greek songs and recite from Homer, while the address will be given by the English professor, who is an ardent supporter of Greek study. We find Brown's *Latin Songs* (Putnam's) and Miss Paxson's *Handbook for Latin Clubs* (Heath) very helpful in affording program material.

New Jersey

Princeton University is conferring the appropriate degree upon those of its students who would have graduated this year, but whose studies have been interrupted by their participations in the war. Following is the Latin formula used in the conferring of these degrees:

MORIBVS ANTIQVIS STABIT RES NOSTRA VIRISQUE
 PRAESES ET CVRATORES VNIVERSITATIS PRINCETONIENSIS
 OMNIBVS AEQVITATIS VERITATIS LIBERTATIS CVLTORIBUS
 SALVTEM IN DOMINO
 QVONIAM AEQVVM EST ET RATIONI PRORSVS CONSENTANEVM EOS
 STVDIOSOS ARTIVM ET SCIENTIARVM QVI BENE DE RE PVBLICA ET VNIVERSITATE
 FLAGRANTE BELLO MERVERINT ATQVE EX AVLIS NOSTRIS EXEVNTES SE PRO
 LIBERTATE OBTVLERINT PVBLICO ADFICIENDOS HONORE
 OMNIBVS NOTVM SIT PLACVISSE NOBIS IVVENEM BENE MERENTEM
 [Name of candidate]
 IN VIAM AD GRADVM [degree indicated] INGRESSVM QUEM ETIAM EVNDEM GRADVM
 NISI A NOBIS CAUSA PATRIAE DISCESSISSET EMERITVRVM FVISSE CREDIMVS
 HOC FIDEI AC BENEVOLENTIAE NOSTRAE TESTIMONIO ADORNARE
 DEVS FAC SALVAM REM PVBLICAM

Tennessee

The twelfth annual meeting of the Tennessee Philological Association was held at Tennessee College and the Middle Tennessee State Normal, at Murfreesboro, Friday and Saturday, February 22 and 23. The papers of the program which were of special interest to classical students were as follows: "The Interpretation of Vergil's Fourth Eclogue," by R. S. Radford, University of Tennessee; "Greek Rhetoric and Historiography," by T. S. Duncan, University of the South; "Greek Vase Painting" (illustrated), by George B. Hussey, Cumberland University; President's address: "The Bay of Naples" (illustrated), by H. J. Bassett, Maryville College; "The Roman Farmer and the Moon," by Eugene Tavenner, Middle Tennessee State Normal; "The Use of Local Color in Ben Jonson's *Catiline*, and the Historical Accuracy of the Play," by Lynn H. Harris, University of Chattanooga; "The Andria of Terence as Basis for Steele's *Conscious Lovers*," by George C. A. Hantleman, Vanderbilt University; "Some Types of Ancient Epigram," by Thos. H. Billings, University of Chattanooga; "The Plautine Monologue: Its Dramatic Purpose," by Miss Emily H. Dutton, Tennessee College; "Quintilian a

Modernist," by C. E. Little, George Peabody College for Teachers; "Some Phases of Negation in Latin," by R. B. Steele, Vanderbilt University.

Texas

The Classical Sections of the State Teachers' Association, which recently met at Waco, held two sessions. The following program was presented at the first session: "The Minimum Library Equipment for the High-School Latin Course," by Miss Alice Cowan, of Trinity University; "Some Caesar Episodes," by Miss Ruby Terrell, Commerce Normal; "A Lesson in Vergil, Book IV, 305-324," by Professor E. W. Fay, University of Texas.

At the second session the first paper presented was by Professor J. Clyde Murley, of the Southern Methodist University, on "Some Unintentional Services from Our Critics." A program on the direct method had been prepared by Miss Roberta Lavender, of the University of Texas: "What I Think of the Direct Method after One Summer in Columbia," by Miss Martha McLeod, of Houston High School; "Material to be Read before a Class Begins Caesar," by Miss Mary Mobley, of Whitis School in Austin; "A Lesson in Caesar Taught by the Direct Method," by Miss Lavender. The last paper was the only one read, and that was done by proxy on account of the illness of the author.

There was a good attendance, and many of the teachers took part in the discussions. A number were interested in the announcements about the different classical journals, and several new memberships were secured for the Association of the Middle West and South by the Vice-President for Texas. The chairman of the section is Professor John S. McIntosh of Dallas.

Faculty changes at the State University and elsewhere.—Professor W. J. Battle resigned the chair of Greek at the University of Texas to become professor of Greek at the University of Cincinnati, and Adjunct Professor George M. Calhoun accepted the assistant professorship of Greek at the University of California. Associate Professor Penick was advanced to the professorship of Greek, and Dr. J. O. Lofberg, of Oak Park, Illinois, was appointed instructor in Greek. Dr. E. S. McCartney, Fellow of the American School at Rome, was appointed instructor in Latin.

Miss Ruby Terrell, of the Dallas High School, was appointed professor of Latin in the new Normal School at Commerce.

Wisconsin

The University of Wisconsin.—The following two communications have been recently issued to school principals and to teachers of Latin throughout the state by Miss Frances E. Sabin, instructor in charge of the course for the training of teachers of Latin:

I: TO TEACHERS

In the interests of the students enrolled in the course for the training of Latin teachers in the University of Wisconsin and the cause of Latin teaching in the state in

general, it is my desire to get together under the heading of the "Equipment of the Latin Laboratory" such material as has been tested by the experienced teacher of secondary Latin and found distinctly worth while. I am asking your assistance on the ground of professional interest in an experiment which, if successful in Wisconsin, may eventually lead to a wider movement in the direction of rendering more practical assistance to the young Latin teachers in general than has been given in the past. If this idea appeals to you at all, will you look over the topics included under the heading of "Equipment" and send me a short discussion—perhaps a few paragraphs only—on any of the topics about which you feel deeply, or any printed material or suggestions of any kind which seem to you to fall properly under any of the headings in the outline? Such contributions will be kept in the Latin laboratory files under your name and will not be sent out or used in other ways except with your permission. You will of course allow me to pay the postage and meet any other expense involved.

Believing as we all do that the future of Latin is bound up in classroom results, I cannot help feeling that there are infinite possibilities for good in the movement if it can be kept on a practical basis. Your assistance will be most helpful to me.

II: TO PRINCIPALS

Firmly believing that the proper point of attack in the solution of the Latin question is the teaching of the subject and that it is entirely possible to better the situation in Wisconsin by rendering practical help to the teacher who by reason of his inexperience or lack of training may not see the issues clearly nor the way to reach them, the instructor in charge of the course for Latin teachers in the University of Wisconsin asks your co-operation in making the machinery outlined in the following pages under the heading of "A Latin Laboratory" effective in bringing about an improvement in the teaching of high-school Latin. This co-operation can be shown in many forms but most clearly, perhaps, in the following ways:

1. By visiting the Latin laboratory the next time you are in Madison and getting a first-hand knowledge of the material and the aim back of it.
2. By sending your young Latin teacher to visit it and talk over her difficulties, if she has any, and by suggesting to her that she make use of the facilities afforded for help through correspondence.
3. By sending to the instructor from time to time any idea you may have on the teaching of the subject, based upon your observation and experience, with suggestions for improvement, if any occur to you.
4. By reading the new *Latin Outline* recently sent to your teacher, the Latin Notes, and the supplementary bulletins.
5. By calling upon the Latin laboratory for any assistance it can render aside from that given to the teacher.

The foregoing is not intended to imply that the teaching of Latin at present is conspicuously poor. On the other hand, most fair-minded inspectors and school men agree that there is quite as much good teaching in the Latin classroom as there is in any other and that it is often distinctly better. But it means that those interested in Latin as a high-school subject should frankly recognize that there are still many defects which can be corrected and that the co-operation of the principal and teacher with any movement in the state that seems to offer a basis for practical assistance will help very largely to answer once and for all time the question as to the educational value of Latin in the secondary schools of the state.

General Comment

[Edited by Gilbert Campbell Scoggin, The University of Missouri.]

For several years Mr. J. Franklin Jameson, at present managing editor of the *American Historical Review*, has compiled annually a list of doctoral dissertations in history in progress at American universities. The latest of these lists may be seen in the *Review* for January, 1918. Of the subjects there enumerated, seventeen deal specifically with Greek and Roman topics, one with early church history, and eight with mediaeval times.

The first portion of the library of General Henry W. Closson, of Washington, was sold at the Walpole Galleries in New York, January 24 and 25. General Closson was graduated at West Point in 1854 and he saw much active service as a soldier. He read Greek, Latin, and Hebrew, and had an accurate knowledge of several modern languages. "Where General Closson went, his books went with him; he had them boxed in bright red cases so that they could be easily distinguished or readily traced, and whether he set up his tent in the desert or in a metropolis, a place was made for his books, until as the years went by they had overflowed from the library to the music-room, from sitting-rooms to bedrooms, until the very walls were literally hived with them, all bearing witness to his loving care of them and the enjoyment they gave him."

Professor D'Arcy Wentworth Thompson, who formerly held the chair of natural history in University College, Dundee, has been appointed to a similar position at the University of St. Andrews. The name of Professor Thompson is known to Hellenists in connection with his translation of Aristotle's *Historia Animalium*, published in the Oxford series planned by Jowett. Perhaps more generally known is his highly entertaining *Glossary of Greek Birds*. He began to collect material for this book while he was still an undergraduate. Open this *Glossary* where you will, it may be perused, like Johnson's *Dictionary*, with great pleasure. The author shows how science and imagination may successfully work hand in hand. He has pursued a very novel method in explaining numerous traditional and mythological statements about birds and animals, statements which many modern men of science had cast aside as rubbish arising from ancient ignorance. Professor Thompson's theory is that many of these statements are explained not by zoölogy but by astronomy. Many poetic conceptions arose in ancient times not from careless observation of the habits of animals and birds, but from accurate observation of the apparent movements of the constellations which bear the names of animals and birds. Suggestions for such treatment are gathered from intimations by the ancients

themselves. Eusebius refers particularly to such an explanation, and Quintilian asserts that a knowledge of astronomy is necessary for a proper understanding of the poets.

Dean Andrew Fleming West, of Princeton University, recently addressed the Pennsylvania State Educational Association on "Our Educational Birth-right." Dean West summarized the educational aims of the humanist and made it very clear that at the present time we cannot afford to resort to experiments in education. In these times of change education has its immediate duties to perform, and the true educator should take advantage of the present attitude of mind of the American people. A great change has come over the country in regard to indulgence in caprice and pleasure. "Do what you like" and "do what you please" in studies as in conduct should be discarded, and the educator should point the way to those who are now inclined to listen. We now are in the midst of a revival of the ideas of duty and discipline, and the whole nation is brought together with fixed purpose. The opportunity to purge our educational system is at hand and all specious theories should be overthrown. The curriculum should be revised, "the human mind should be the basis for all courses of study until the student is both sufficiently trained in power and is also made sufficiently aware of his own ascertained aptitudes." To place inferior means of development on equality with tested methods will lead to mediocrity, and the best intellects will remain stunted in their growth. "We need not more studies, but fewer studies and more study." Provision must be made for real vocational training for the greater number of the members of our society. Secondary education should begin earlier and be made to extend over six years rather than four. In spite of superficial changes fundamentals remain fixed and truth abides. The marks of intellectual attainment remain the same. Experience reveals the relative worth of studies. "It is time, high time, to realize in matters of education the stern responsibility that rests on us for what our students study, how they study, and why they study, to substitute the disciplined for the undisciplined mind, the trained for the untrained, self-sacrifice for self-indulgence, so that all for whom we must give account shall be well prepared to play their part."

In the *Publications of the Modern Language Association of America*, Vol. XXXII, No. 4, 1917, Professor Frederick M. Tisdell discusses "Balaustion's Adventure as an Interpretation of the Alcestis of Euripides." The discussion naturally centers about Browning's interpretation of the characters of Admetus and of Heracles. There are assembled conveniently and succinctly the chief criticisms that have been made by scholars since the appearance of Browning's poem. The English poet makes Admetus a selfish coward and Heracles essentially noble. For a quarter of a century after the appearance of *Balaustion* in 1871, most critics were inclined to think that Browning had misread the Euripidean Admetus, and Way in his translation in 1894 still maintained that

Admetus was a noble character. But now Verrall came forward staunchly in defense of Browning, and henceforth the theory of an ignoble Admetus has largely prevailed. This, however, does not preclude the admission that Browning has taken certain liberties in working out the setting for his own poem. In Euripides the chorus is sympathetic throughout with Admetus, and his hospitality is kept in the foreground. Browning, wishing to emphasize the worse side of the prince's character, "condenses" or "ignores" this sympathetic side in order to make prominent the selfishness of Admetus. "By such slight condensations and changes Browning has, perhaps, made his treatment of Admetus less sympathetic than Euripides intended, especially in the earlier part; whereas he always emphasizes the weakness and selfishness of the man. The Athenian audience would have more respect for Admetus than modern readers of *Balaustion's Adventure* have, but Browning has not transformed the character nor essentially misrepresented it." As to the true Euripidean Heracles, scholars seem to disagree as much as ever. In the older traditions of the *Alcestis* story, as assembled by Wilamowitz, there are no comic elements, and Heracles does not enter in. Yet comic elements did appear before the time of Euripides, and, to the Athenian, Heracles had a burlesque as well as a heroic side. When we remember that the *Alcestis* takes the place of the usual satyr play we cannot expect the comic characteristics of Heracles to be wholly effaced or ignored. Yet Professor Tisdell rightly reminds us that "in the study of sources we must not forget that to great artists origins furnish a point of departure rather than a point of arrival." In the present case Euripides taking a stock burlesque figure has elevated the character and made it essentially noble. Scholars with the stock figure in mind have been too much inclined to overlook the noble traits of the Euripidean Heracles, these traits being often latent rather than developed fully by the poet. It is the noble side that Browning emphasizes, and he does not hesitate to go "out of his way to shower noble epithets upon the hero," epithets not found in Euripides. The whole setting of Browning's poem is non-Hellenic. "This added interpretation is thoroughly modern in sentiment, thoroughly Victorian, a modern reaction upon the ancient classic. It does not show poor scholarship or inadequate literary interpretation. It does not pretend to be Euripidean. It is what a poet of one race and time inspires in a poet of another race and time, an illustration of the 'vital push' of poetry, creative through the centuries."

In the *Educational Review* for January, Professor Charles Newton Smiley writes on "Conservation in Education." Here we have an admirable statement of the present situation of matters in the field of education, together with an excellent suggestion for a considerable extension of the use of modern scientific educational tests. It is now generally recognized that there exists among us a large group of persons who outwardly conform, so far as it lies within their powers, to the advanced stage of society about them; yet "in passion, in ethical insight, in mental grasp, they are still sitting in the dim

twilight of a palaeolithic cave." Binet's numerous tests have now made it possible for a criminal court to deal more reasonably and justly with these children-adults. Many schools have now been provided for mentally defective children who, after being properly classified as idiots, imbeciles, and morons, may be trained by skilled teachers so far as is possible. Certainly this is a step in the right direction. But at present this scientific procedure has not risen above the moron. Yet, as Professor Smiley points out, between the most advanced moron and the person of normal intellect there are numerous gradations of mentality yet waiting to be sorted out. At present these latter are all jumbled together in our classrooms. While the person whose mind will never develop beyond that of a normal twelve-year-old child is properly cared for by specialists, he of the fourteen-year-old limit is often headed for college, and "we are still hoping that in some way or other we can perform the miracle and carry the neolithic child on our shoulders across the ten thousand years or possibly the fifty thousand years that intervene between him and abstract thought." Only within recent times has there developed a full realization of the value of human life, and latterly the realization that more important still is content of life. Hence the present crying demand for vocational training for those whose powers of abstract thought are limited. The pity of it is that those who most fully perceive the former neglect of limited intellect are often driven to the other extreme and become actively antagonistic to the higher conservation and improvement. As I have pointed out before in these columns, warning of this danger was sounded long ago by Evelyn Abbott in his preface to *Hellenica*. All will agree with President Eliot in his insistence that there should be training of eye, ear, and hand; but we should not stop here. All the powers of a child should be developed to the fullest extent. This requires much greater expenditures in our lower schools. There must be smaller classes for proper sorting and those by nature more fitted for vocational training should be diverted from fields that are primarily intellectual. There would emerge from this vast number of pupils a small number of specially fitted ones who should be given full opportunity for mental development. Many of this number will come from indigent parents, and the state should make ample provision for their higher education. By this process of weeding out the unfit our colleges would be relieved of the present congestion caused by the hordes who can gain nothing from college, students who lower the general scholastic standards by their presence. As things now are, often a capable boy is forced through poverty to drop out of the intellectual race or at best is delayed in his development, society thus being deprived thereby of a certain length of his services. With fewer students for training, colleges could spend less on buildings and equipment, and could make better provision for mental training. Congress could make larger provision for the lower schools and might make provision for some six thousand scholarships for capable undergraduates in college. "It may be, however, that the conservation of anything except material resources is unconstitutional."

Book Reviews

Caesar in Gaul and Selections from the Third Book of the Civil War.

With introduction, review of first-year syntax, notes, grammar, prose-composition, and vocabularies, by BENJAMIN L. D'OUGE and FREDERICK C. EASTMAN. Boston: Ginn & Co. Pp. xl. +460+120. \$1.40.

Here is offered in a single volume all the material required for second-year Latin. Following the introductory pages "a thorough review of the first year's work in syntax is presented by means of a biography of Caesar in ten short chapters written in simple Latin." These are too brief to afford much information in themselves and it is to be questioned whether students at this stage can read even this simple Latin rapidly enough to get the intended comprehensive review. The time might better be spent on the text proper. On the other hand, the definite lists of constructions appended to each chapter are admirably chosen. Books i-iv of the *Gallic War* are given entire. A feature of the book is the presentation of the longer speeches of Books i and ii in direct discourse, the original oratio obliqua, however, being given later in the volume for those who wish it. Selections from Books v, vi, and vii follow, as also Caesar's story of the battle of Pharsalia, the pursuit and death of Pompey, and the beginning of the Alexandrian War. The notes are very good, though brief and in rather too fine type; yet this is inevitable in so comprehensive a volume. The grammar part is even more concise; while a sufficiency of forms is given, mention of the groups of *i*-stems would be more valuable than the list of those that have *i* or *e* in the ablative singular. The use of the superlative ending in *-rimus* is not explained, nor is the accusative plural *is*-form of the comparative given (though it is in *plus*). The special paradigm of *mei* and *tui* as reflexives is admirable. The name "past descriptive" adopted for the second tense of the indicative seems needless, especially as it covers but one of the uses of the tense (v. sec. 154); furthermore, as it does not apply to the subjunctive, two names for the ordinary imperfect must be learned. Nor is this subjunctive tense happily designated as "past" (v. sec. 159b, 161, 1); the old name "imperfect" for both tenses has not been improved upon. The many pictures in the book are helpful and interesting, but it is high time that these stock illustrations of schoolbooks be brought to scale or at least so placed that a pupil should not get a wrong idea of the proportions of, e.g., *scutum* and *gladius* (p. xxxi). It would be interesting also if the sources of the illustrations could be given. To the pupil the pictures on pp. 136, 159, and 165 stand on the

same footing. Ought this impression to be left? Why should not all the illustrations be as admirably explained as is the Latin MS on p. 81? Yet even this would be better placed were it arranged for comparison with the chapter of which it is the original. These last are "refinements," but they are what the manufacturer seeks in order to make his new output sell, which is doubtless the reason for another "Caesar." This book, however, does certainly afford a wider acquaintance with Caesar's activities and writings than has heretofore been available in convenient form. Presswork and proofreading have been admirably done.

FRANK S. BUNNELL

NORWICH (CONN.) FREE ACADEMY

Études Syriennes. Par FRANZ CUMONT, Membre de l'Institut.
Paris: A. Picard, 1917. Pp. xi+379.

In the spring of 1907 M. Cumont made a visit of travel and exploration to Northern Syria whose results are recorded in this exceptionally beautiful volume, illustrated by a hundred original maps and photographs. The contents are varied and yet unified, the whole having for a background the author's masterful grasp of the entire field of the oriental religions that formed a part of Roman paganism. The titles of the studies are as follows: "Le Marche de l'Empereur Julien," "L'Aigle Funéraire et l'Apothéose," "Les Carrières Romaines d'Énesh," "Le Temple de Zeus Dolichènus," "Trois Mausolées de Commagène," "Cyrrhus," "Divinités Syriennes." They are followed by an Itinéraire, and by notes on epigraphical and manuscript sources.

M. Cumont, who made many friends in America in 1911-12 during a lecture tour, has lived in Rome and Paris since the beginning of the war.

GRANT SHOWERMAN

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The Classical Association of the Middle West and South

is organized for the purpose of encouraging the development of the study of the classics; to provide a means of intercommunication between teachers of the classics—whether in the secondary schools, in the colleges, or in the universities of the territory it covers; and generally to promote a unity of thought and action in the broad field of classical teaching. Membership in the Association is open to all teachers of the classics and to other individuals interested in classical studies who reside in the territory covered by the Association. The membership fee is \$2.00 per year; \$1.25 of this amount covers the subscription to the *Classical Journal*, which is a special rate, the regular subscription price being \$2.50 per year. The value of the *Journal*, which is the official publication of the Association, to those interested in the classics, either as students or as teachers, cannot be measured by the annual outlay. The advantages involved in this offer should therefore appeal strongly to those who find themselves in this class.

Application for membership in the Association should be made to the Vice-President of the state in which the applicant resides (see list on page three of cover), or to the Secretary-Treasurer of the Association.

A plan of co-operation has been perfected with the Classical Association of New England and the Classical Association of the Pacific States. See second cover-page for directions relating to applications for membership.

The next annual meeting of the Association will be held at Omaha, Nebraska, April 4, 5, and 6, 1918.